1884

HURST'S

BANJO TUTOR,

OR

HOW TO PLAY THE BANJO

WITHOUT A TEACHER.

NEW YORK,
HURST & CO., Publishers.

HOW TO PLAY THE BANJO WITHOUT A TEACHER.

BY W. E. BALLANTINE,
The Great Premier Classical Banjoist.

The Most Exhaustive and Comprehensive Instruction Book ever Written for this Instrument, and Contains Every Requisite to enable any one become a

THOROUGH MASTER OF THE BANJO

BY SELF-INSTRUCTION.

NEW YORK:

HURST & CO., PUBLISHERS,

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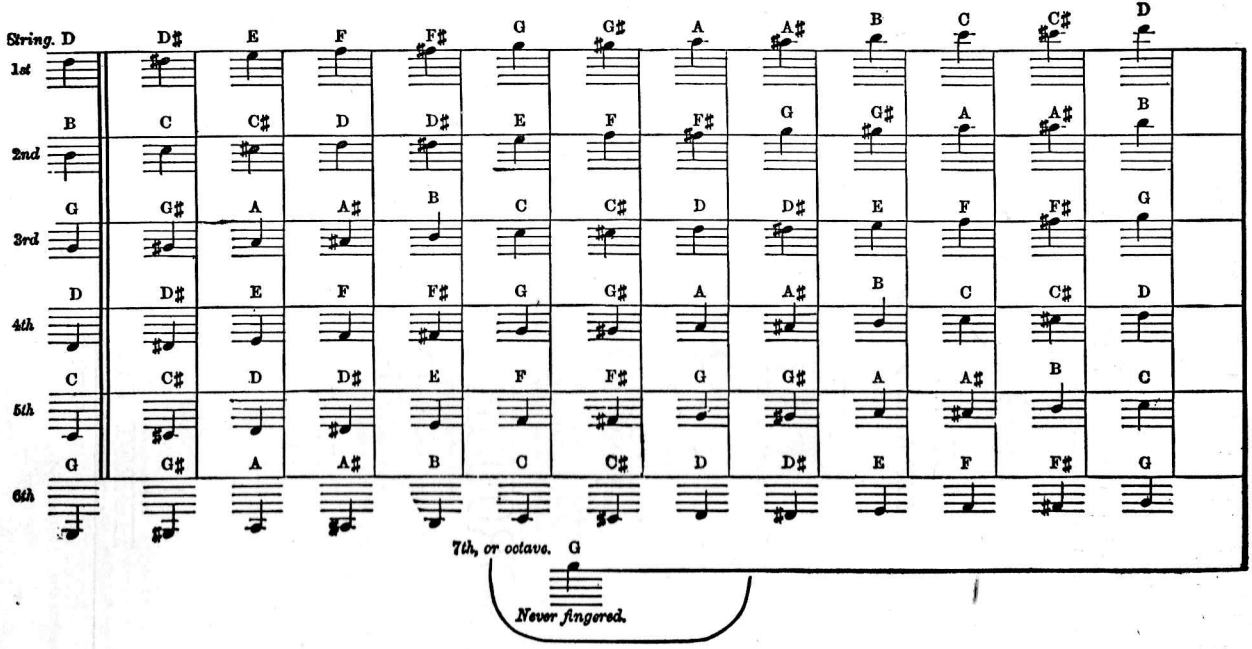
COMPLETE FINGER-BOARD OF THE BANJO,

SHOWING EACH STRING, AND WHERE EVERY NOTE IS TO BE PRODUCED, WITH ITS POSITION ON THE STRINGS AND STAFF.

this Diagram is equally applicable to Banjos with five, six, or seven strings.


String.
1st
2nd
3rd
4th
5th
6th
D D♯ E F F♯ G G♯ A A♯ B C C♯ D
B C C♯ D D♯ E F F♯ G G♯ A A♯ B
G G♯ A A♯ B C C♯ D D♯ E F F♯ G
D D♯ E F F♯ G G♯ A A♯ B C C♯ D
C C♯ D D♯ E F F♯ G G♯ A A♯ B C
G G♯ A A♯ B C C♯ D D♯ E F F♯ G
7th, or octave. G
Never fingered.

DRUM OF BANJO.

* In a Six-stringed Banjo, this String (fifth C) is omitted, and the sixth G becomes the fifth. In a Five-stringed Banjo, the fourth string is tuned to C instead of D.

Hurst's

BANJO TUTOR,

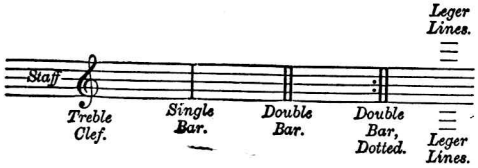
BY W. E. BALLANTINE.

SUMMARY OF THE RUDIMENTS OF MUSIC.

THE staff is constructed of five horizontal lines, on and between which the notes are placed; and, as other notes frequently occur above and below the staff, other shorter lines are added, called leger lines.

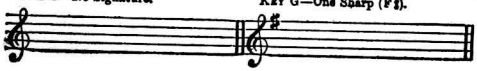
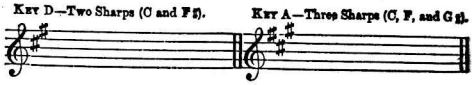
There are two clefs used in music, treble and bass; but the treble only is used for Banjo music, and the sign to denote the treble clef (𝄞) is placed at the commencement of the staff.

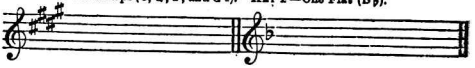
Every piece of music is divided into equal portions, called bars, to determine the accent or rhythm: a double bar denotes the termination of the strain or piece, and, when dotted, signifies a repetition, either from the beginning of the piece, or from the preceding double bar.

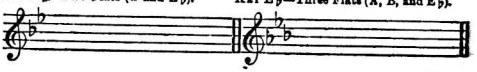


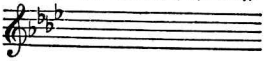
The sharps or flats, placed at the commencement of the staff, immediately after the clef, determine the key in which the music is written, and is called the signature; they affect every note of the same name throughout the song or piece.

TABLE OF THE SIGNATURES OF THE DIFFERENT KEYS IN ORDINARY USE.

KEY C—No Signature. KEY G—One Sharp (F♯).

KEY D—Two Sharps (C and F♯). KEY A—Three Sharps (C, F, and G♯).

KEY E—Four Sharps (C, D, F, and G♯). KEY F—One Flat (B♭).



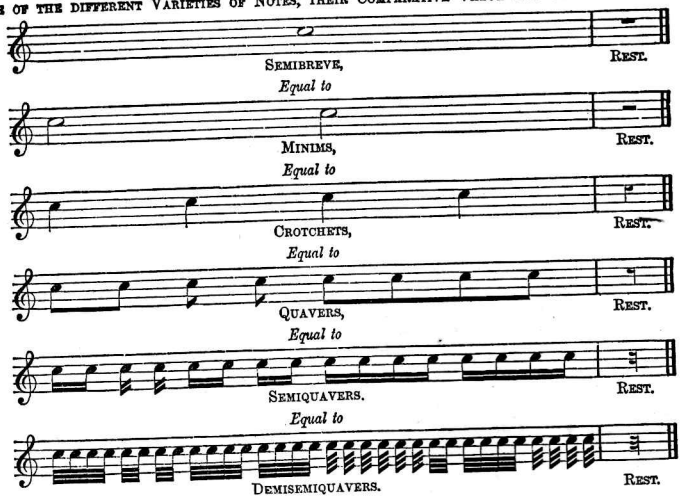
KEY B♭—Two Flats (B and E♭). KEY E♭—Three Flats (A, B, and E♭).

KEY A♭—Four Flats (A, B, D, and E♭).



The notes are named after the first seven letters of the alphabet, and are placed on the staff thus—

There are six different varieties of notes, to represent tones of greater or lesser duration of time and value, each of which has its relative rest, or mark of silence, during which the music stops but the time continues, and is of equal length of time as the corresponding note itself.

TABLE OF THE DIFFERENT VARIETIES OF NOTES, THEIR COMPARATIVE VALUE AND CORRESPONDING RESTS.



A dot placed after a note or rest increases its value one-half.

A pause (𝄐) denotes a prolongation of time at the discretion of the performer.

When three notes are written thus it is called a triplet, and must be played in the time of two of the same kind of note.

A sharp (♯) when placed before a note denotes that it must be played half a tone higher.

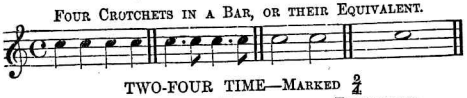
A flat (♭) placed before a note lowers it a half tone.

A natural (♮) counteracts the effect of either a sharp or flat, and restores the note to its original position. The different varieties of time are expressed by figures placed at the beginning of a song or piece immediately after the signature.

TABLE OF THE DIFFERENT DEGREES OF TIME.

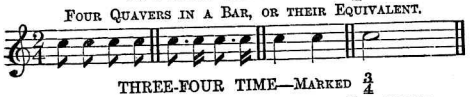
COMMON TIME—MARKED C

FOUR CROTCHETS IN A BAR, OR THEIR EQUIVALENT.



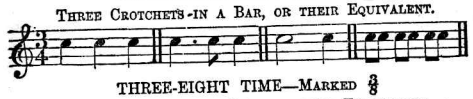
TWO-FOUR TIME—MARKED $\frac{2}{4}$

FOUR QUAVERS IN A BAR, OR THEIR EQUIVALENT.



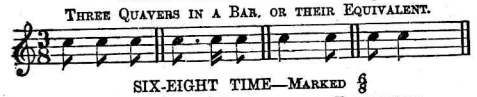
THREE-FOUR TIME—MARKED $\frac{3}{4}$

THREE CROTCHETS IN A BAR, OR THEIR EQUIVALENT.



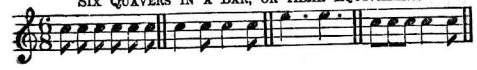
THREE-EIGHT TIME—MARKED $\frac{3}{8}$

THREE QUAVERS IN A BAR, OR THEIR EQUIVALENT.

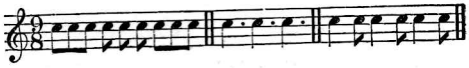


SIX-EIGHT TIME—MARKED $\frac{6}{8}$

SIX QUAVERS IN A BAR, OR THEIR EQUIVALENT.



NINE-EIGHT TIME—MARKED $\frac{9}{8}$

NINE QUAVERS IN A BAR, OR THEIR EQUIVALENT.

ALPHABETICAL DICTIONARY OF MUSICAL TERMS IN ORDINARY USE, TO DENOTE THE STYLE AND SPEED OF THE MUSIC.

Ad libitum—At the pleasure or caprice of the performer
Adagio—Slowly.
Affetuoso—With great feeling.
Agitato—Hurried, excited.
Allegro—Quickly, with animation.
Andante—Moderately slow.
Andantino—Not so slow as Andante.
A tempo—In time.
Ballad—A short lyric story, each verse of which is sung to the same tune.
Bass—The foundation, or lowest part of harmony.
Cadenza—Ornamental passage occasionally introduced in a piece or song.
Cantabile—Simple, smooth, unaffected.
Chord—A combination of tones.
Chromatic—Ascending or descending by half tones.
Crescendo—Gradual increase of sound.
Da Capo—From the beginning.
Diminuendo—Gradual diminution of sound.
Dolce—Soft, delicate.
Duet—For two voices or instruments.
Fine—The end.
Forte, F—Loud.
FF—Very loud.
Largo—The slowest time.
Maestoso—Masterly.
Marcato—Distinct and well marked.
Moderato—In moderate time.
Non—Not.
Non troppo—Not too quick.
Piano, P—Softly.
PP—Very softly.
Presto—Very quick.
Primo—The first.
Solo—For one voice or instrument.
Staccato—Short, detached style.
Vivace—Very animated.

NEW AND IMPROVED METHOD OF INSTRUCTION FOR THE BANJO, BEING THE MOST EXHAUSTIVE AND COMPLETE TUTOR EVER WRITTEN FOR THIS INSTRUMENT.

I would advise all intending learners of the Banjo, to use an instrument with frets similar to those on the Guitar, as I have found from long experience that they are of the greatest assistance to the beginner, and simplify the fingering by showing the exact spot where the note is to be made, ensuring its being stopped perfectly in tune, which is of the greatest importance even to an experienced player, they are of great assistance in guiding the fingers accurately to the chords and notes away from the first position. As a matter of fact, without the frets the player must depend to a great extent upon exactness of ear, which, unfortunately, every one is not gifted with. The old style of American Banjo has five strings only, very little used as it is imperfect for accompaniments, not having sufficient bass, as for the most ordinary accompaniment another bass string is indispensable. The banjo with seven strings is certainly an improvement on the five-stringed instrument, as far as accompaniment is concerned; but the six-stringed instrument is far preferable to either, as it is more effective for every purpose, and adopted and acknowledged by all the best players.

How to String the Banjo.

The *first* is a violin 1st, ordinary thickness.
The *second* „ 2nd, thin.
The *third* „ 2nd, thick.
The *fourth* „ 3rd, thick.
The *fifth* is a fine silvered silk string.
The *sixth* „ „ gut string.
The *seventh*, or short string, is the same as the first.

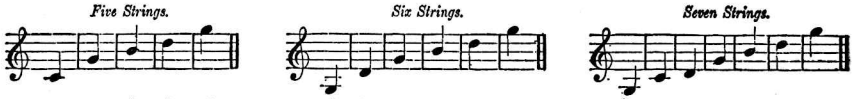
If a five-stringed Banjo, the fourth is a fine silvered silk string.

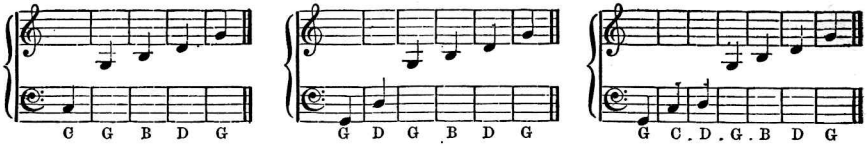
How to Tune the Banjo.—In the following order :—

Third string tuned to	G.	The third G from the bass end of the pianoforte.
Second „ „	B.	Two notes higher.
First „ „	D.	A minor third higher.
Octave, or short string, tuned to	G.	An octave higher than the third.
Fourth „ „ „	D.	An octave lower than the first.
Fifth „ „ „	C.	One note lower than the fourth.
Sixth „ „ „	G.	An octave lower than the third.

If a five-stringed Banjo, the fourth is tuned to C.

When Tuned, the Notes are represented on the Staff as follows :—

Tuning for

Name of Note—	C	G	B	D	G	G	D	G	B	D	G	G	C	D	G	B	D	G
Name of String—	4th	3rd	2nd	1st	Octave.	5th	4th	3rd	2nd	1st	Octave.	6th	5th	4th	3rd	2nd	1st	Octave.

Actual Sounds on the Pianoforte.

I give the actual sounds on the pianoforte (by which it will be seen that Banjo music is written one octave higher than sounded), because the tuning being a most important step, I advise all beginners to tune from the piano. Each note should be sounded slowly and separately, and the corresponding string tuned in unison with it; and, by this means, gradually accustom the ear to the different sounds. Should, however, a piano not be obtainable, a G pitchpipe, or tuning-fork, may be used.

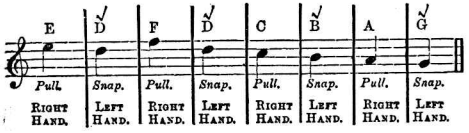
How to Hold the Banjo.

This is most important, and a good style of playing depends mainly upon holding the instrument in a proper position; observe particularly in the illustation here given the position of the fingers and elbows. Sit firmly on the front part of the chair, the little finger resting lightly on the vellum to steady the right hand, immediately over the bridge (the bridge is placed about two inches from the tail-piece); the movement in pulling the strings is made simply from the finger joints; great attention should be paid to this.

Rules and Signs for Fingering.

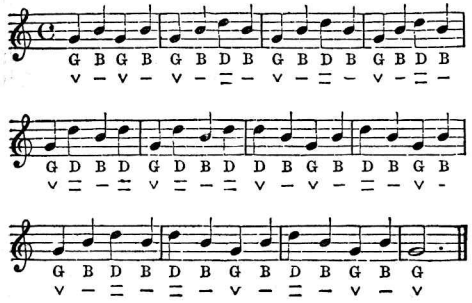
Right hand, to be pulled with the thumb, . . .	v
" " " 1st finger, . . .	—
" " " 2nd " . . .	=
" " " 3rd " . . .	≡
Snap, ...	√
Left hand, to stop the strings—Open string, . . .	0
" " " With 1st finger, . .	1
" " " " 2nd " . .	2
" " " " 3rd " . .	3
" " " " little " . .	4

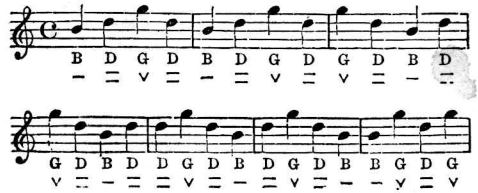
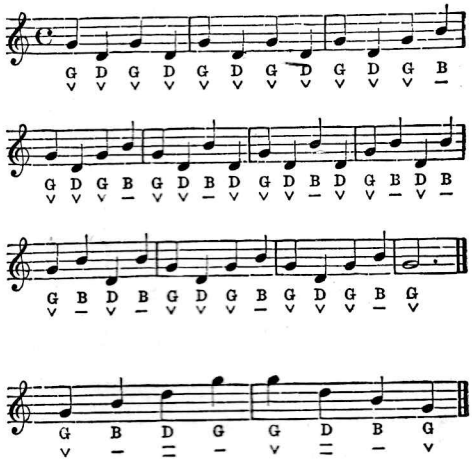
As a rule, the second finger should be used to pull the first string, the first finger for the second string, and the thumb for all the rest; the third finger is seldom used, and only for chords containing four notes—these will be found specially marked.

The snap (√), which is sometimes introduced with good effect in rapid passages, is made by pulling the open strings with the left hand instead of the right; this can be done in descending only, as follows:—

E D F D C B A G
Pull. Snap. Pull. Snap. Pull. Snap. Pull. Snap.
Right Hand. Left Hand. Right Hand. Left Hand. Right Hand. Left Hand. Right Hand. Left Hand.

With these preliminary suggestions and advice, I shall now proceed to the first lesson. After getting both hands into position, as on page 7, try the following

Exercise on the 1st, 2nd, and 3rd Strings—*All open.*



Exercise on the Octave, 1st and 2nd Strings—*Open.*

Exercise on the 2nd, 3rd, and 4th Strings—*Open.*

Practise the foregoing until the fingers become pliable and accustomed to the strings.

Explanation of the Diagrams.

The student will observe that the following diagrams are all arranged for the seven-stringed instrument, and I would call particular attention to the fact that they are equally applicable for Banjos with five or six strings, and are arranged thus merely to suit the convenience of those who prefer the seven-stringed instrument.

The diagrams are given with a view of simplifying the art of accompaniment, so that the student may be able to accompany any song or piece without any difficulty, with or without any previous knowledge of music; as, by simply glancing at the diagram of whatever chord is required, any one can see immediately what finger to place down to produce the note, and exactly where to place it, and also, to any one desirous of acquiring a knowledge of music at the same time, the corresponding notes will be found in their position on the staff at the side of the diagrams.

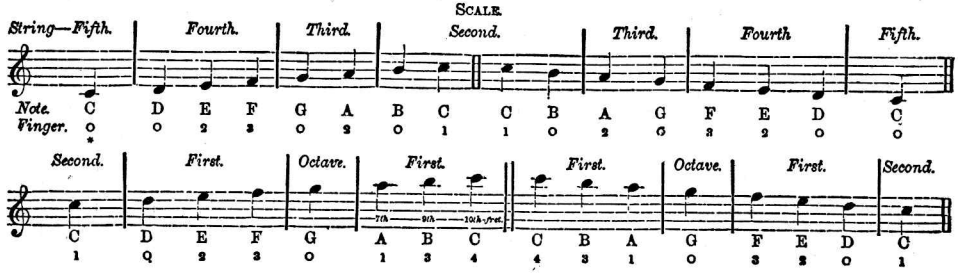
The horizontal lines represent the strings, the lines across represent the frets, and the figures indicate which finger to place on the string.

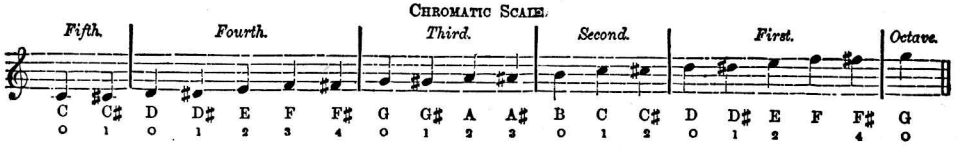
As a rule, the chords contained in the diagrams will be found sufficient for any ordinary accompaniment; they are termed the three common chords, and known as the chords of the tonic, subdominant, and dominant: these occur in every key, major and minor. Exercises are given in all these chords. Other incidental chords and modulations are sometimes used to vary the style of accompaniment, but the introduction of these is a matter of taste on the part of the performer, and the fingering of these is specially marked.

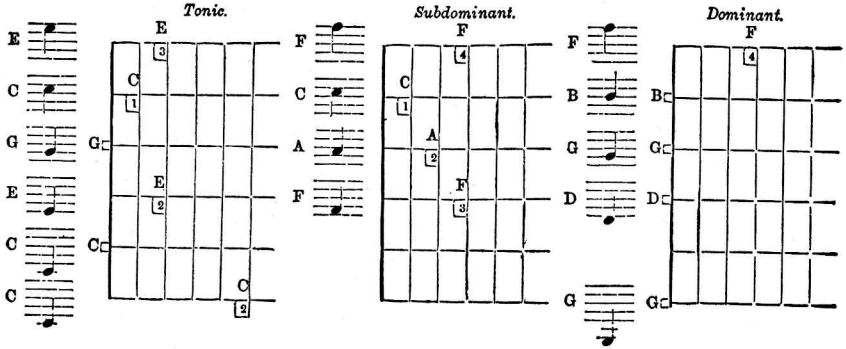
The following Scale is in the first position, and should be played slowly at first to produce a clear, distinct tone; the chords in the diagrams, also, are made with the left hand quite stationary at the nutt.

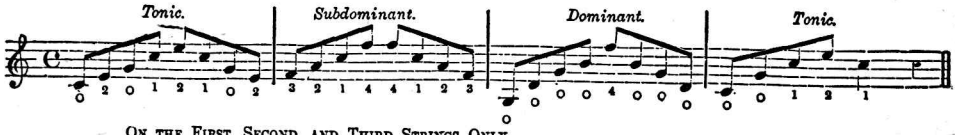
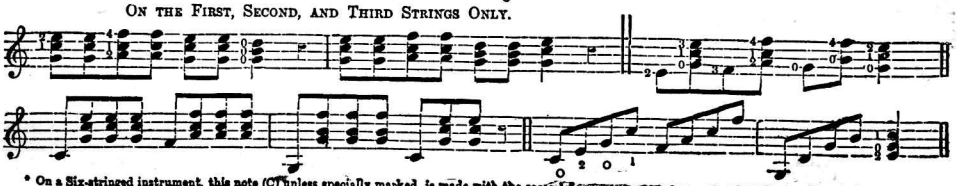
KEY OF C.

SCALE.

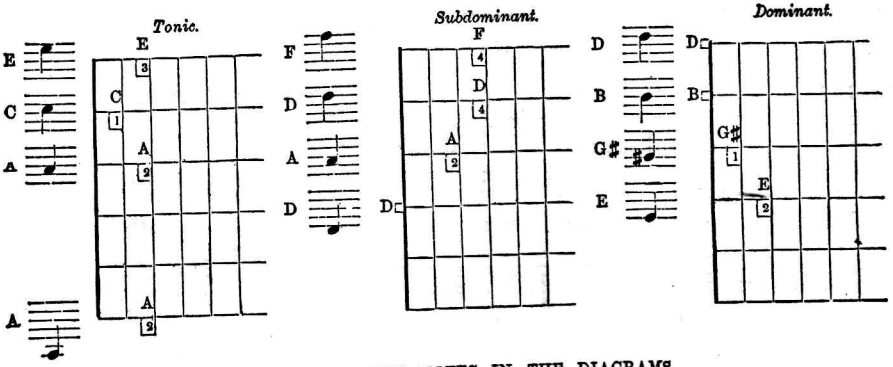

String—Fifth.
Fourth.
Third.
Second.
Third.
Fourth
Fifth.
Note. C D E F G A B C C B A G F E D C
Finger. o o 2 3 o 2 o 1 1 o 2 o 3 2 o o
*
Second.
First.
Octave.
First.
First.
Octave.
First.
Second.
C D E F G A B C C B A G F E D C
1 o 2 3 o 1 3 4 4 3 1 o 3 2 o 1
7th 9th 10th first.

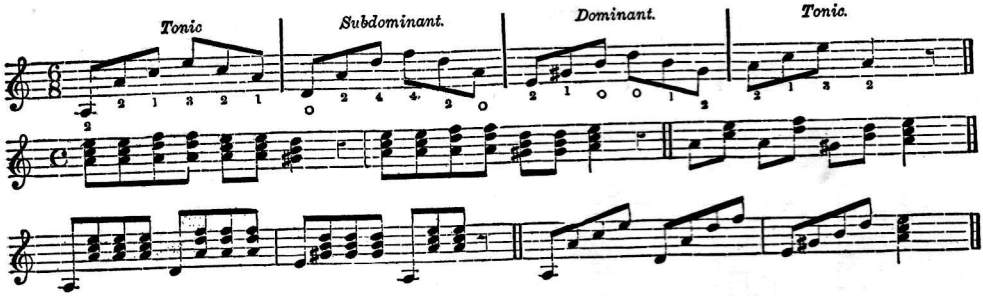
CHROMATIC SCALE.

DIAGRAMS OF THE CHORDS IN C IN ORDINARY USE FOR ACCOMPANIMENTS.



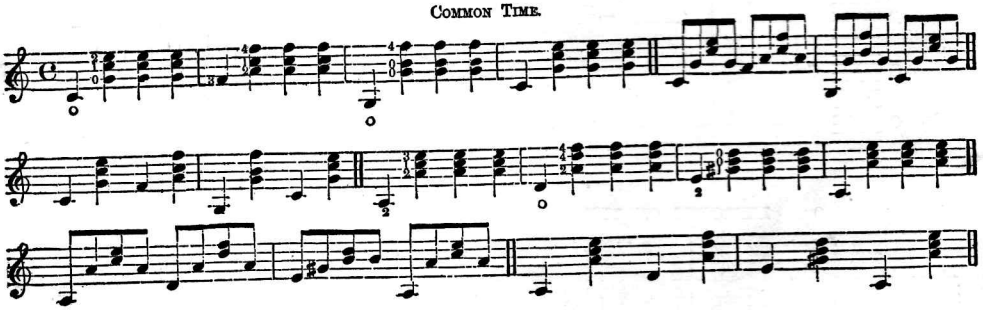
EXERCISES ON THE NOTES IN THE FOREGOING DIAGRAMS.

ON THE FIRST, SECOND, AND THIRD STRINGS ONLY.

* On a Six-stringed instrument, this note (C) unless specially marked, is made with the second finger at the fifth fret on the fifth string, there being no open C on the instrument.

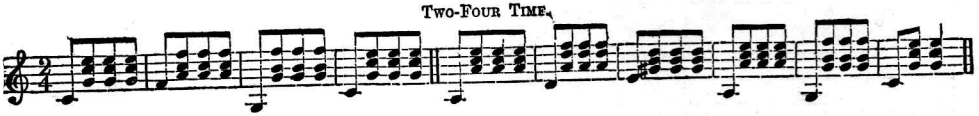
KEY OF A MINOR, RELATIVE TO C.



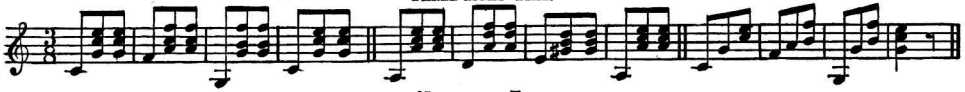
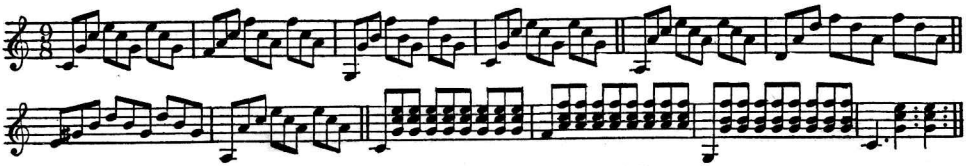
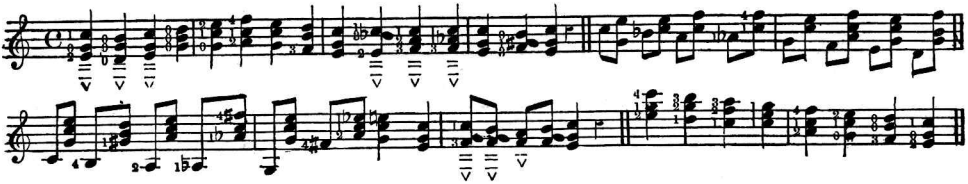
EXERCISES ON THE NOTES IN THE DIAGRAMS.

DIFFERENT STYLES OF ACCOMPANIMENT IN C AND A MINOR.

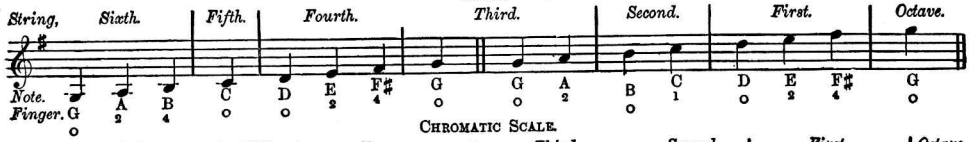
COMMON TIME.

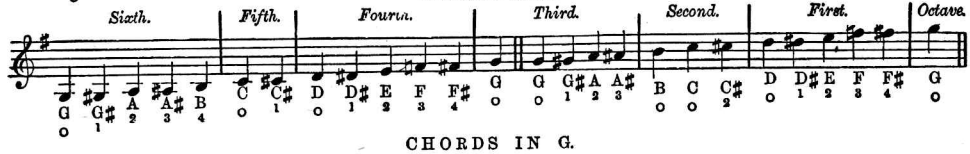


TWO-FOUR TIME.

THREE-FOUR TIME.

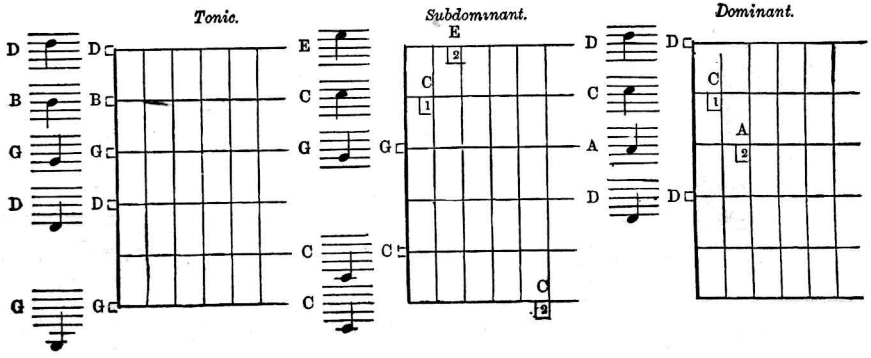
SIX-EIGHT TIME.

THREE-EIGHT TIME.

NINE-EIGHT TIME.

OTHER CHORDS AND MODULATIONS.

KEY OF G (IN THIS KEY THE F IS SHARP.)

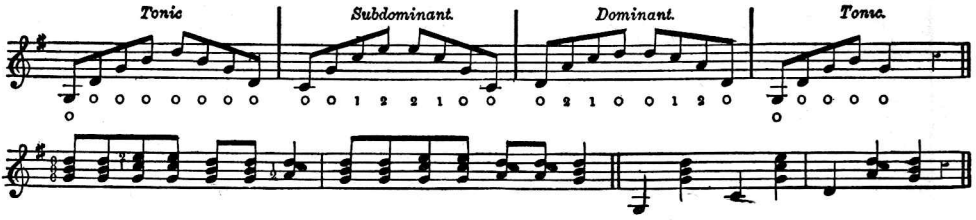
SCALE.

CHROMATIC SCALE.



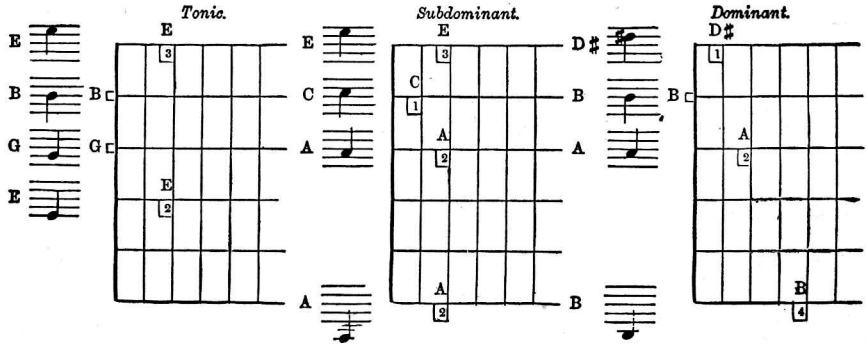
CHORDS IN G.

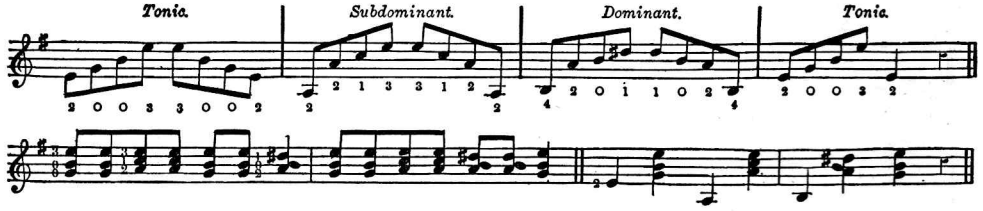


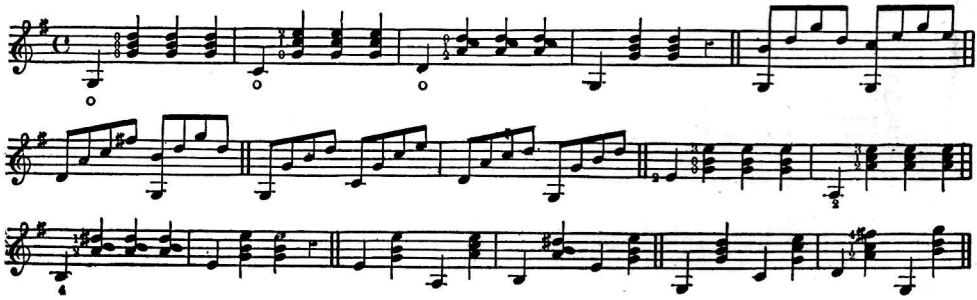
EXERCISES ON THE NOTES IN THE DIAGRAMS.

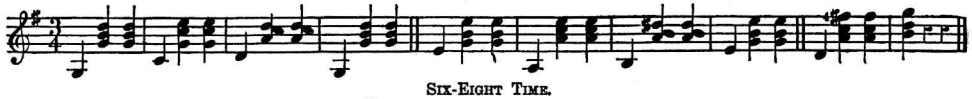


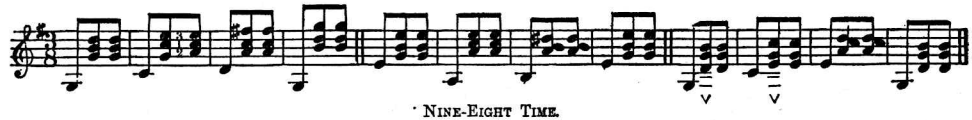
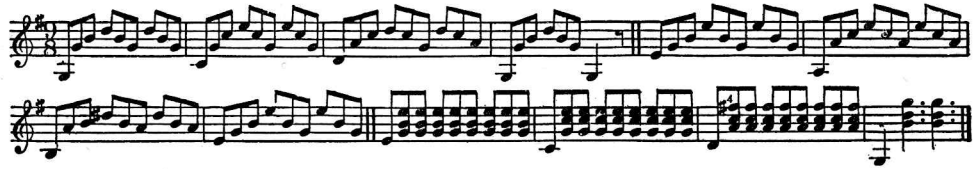
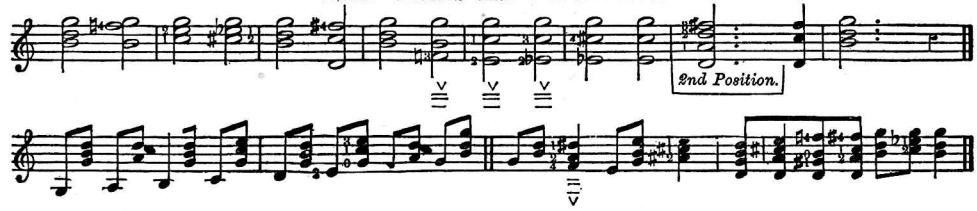
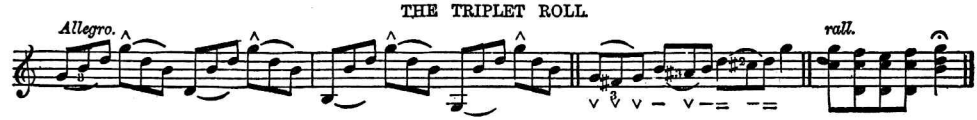
KEY OF E MINOR, RELATIVE TO G.

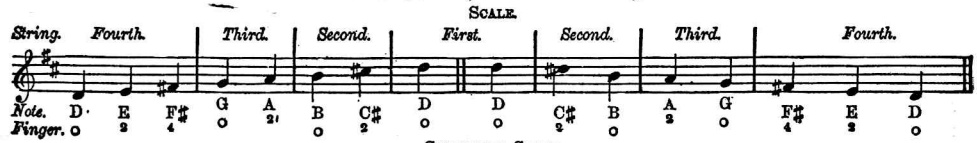
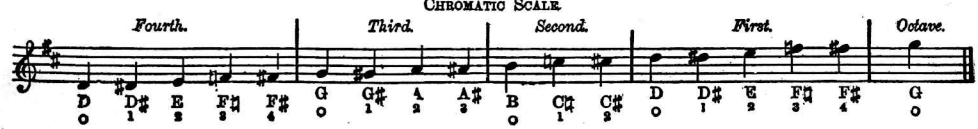


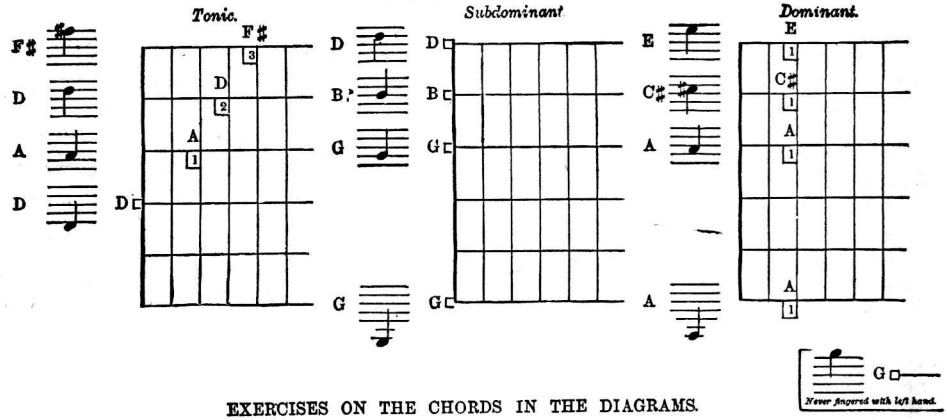
EXERCISES ON THE CHORDS IN THE DIAGRAMS.

VARIOUS STYLES OF ACCOMPANIMENT IN G AND E MINOR.

COMMON TIME.

TWO-FOUR TIME.

THREE-FOUR TIME.

SIX-EIGHT TIME.

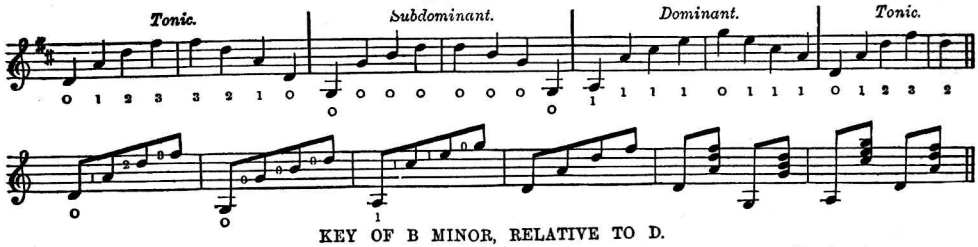
THREE-EIGHT TIME.

NINE-EIGHT TIME.

OTHER CHORDS AND MODULATIONS.

THE TRIPLET ROLL.

KEY OF D (F AND C SHARP).

SCALE.

CHROMATIC SCALE.

CHORDS IN D.

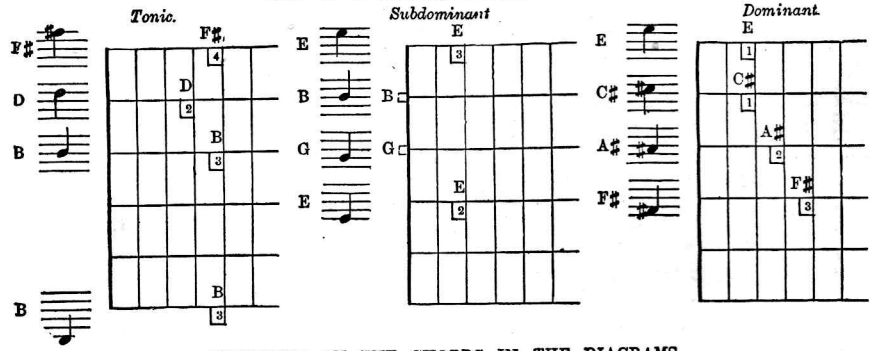


EXERCISES ON THE CHORDS IN THE DIAGRAMS.

SECOND POSITION.

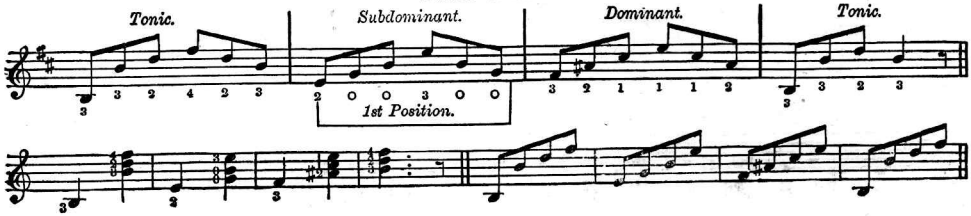


KEY OF B MINOR, RELATIVE TO D.

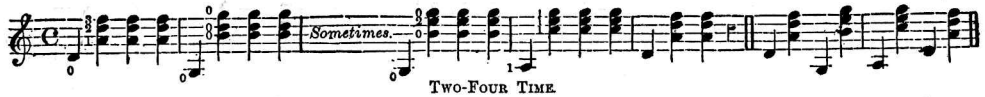


EXERCISES ON THE CHORDS IN THE DIAGRAMS.

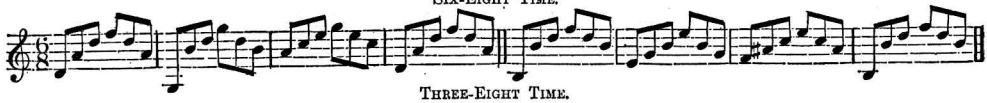
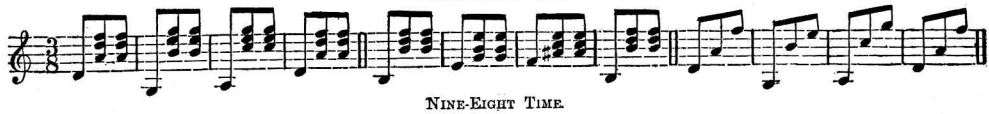
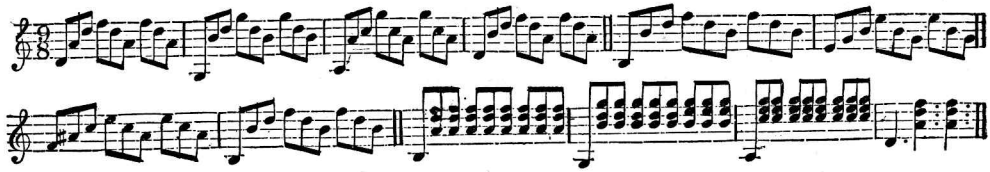
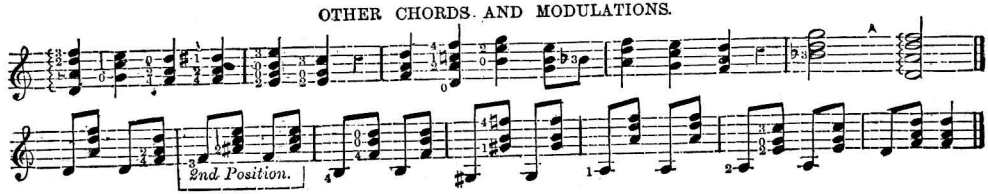
SECOND POSITION.



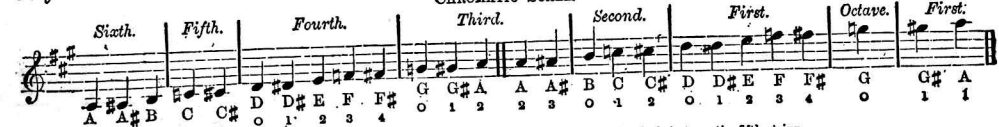
VARIOUS STYLES OF ACCOMPANIMENT IN D AND B MINOR.

COMMON TIME.

TWO-FOUR TIME.

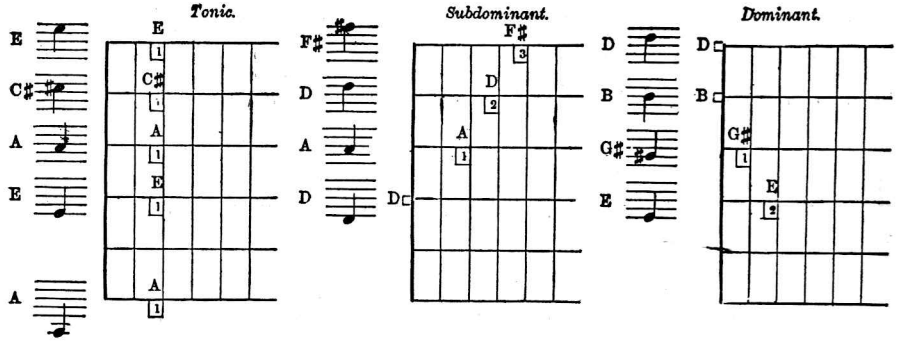
THREE-FOUR TIME.

SIX-EIGHT TIME.

THREE-EIGHT TIME.

NINE-EIGHT TIME.

OTHER CHORDS AND MODULATIONS.

KEY OF A (C, F, AND G MADE SHARP).

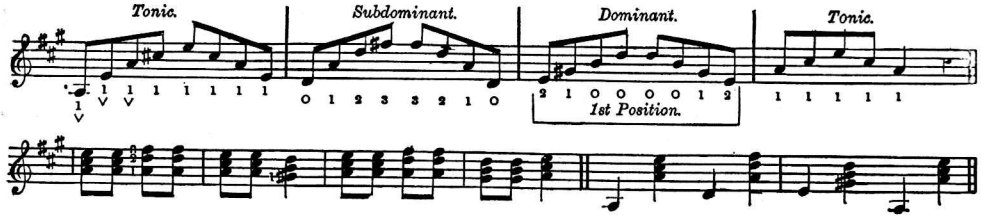
SCALE.

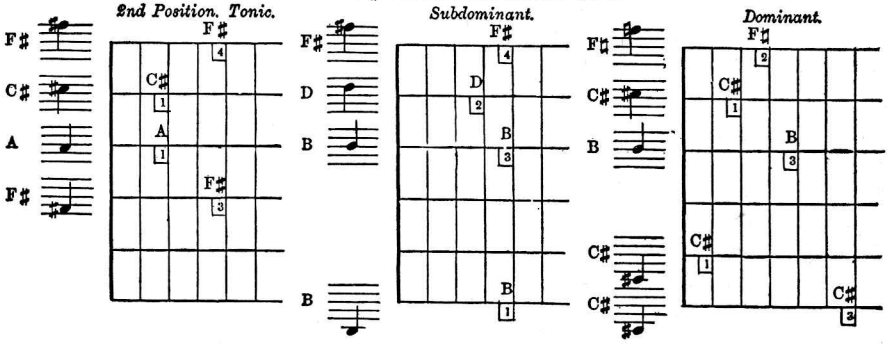
CHROMATIC SCALE.

* If a Six-stringed Banjo this note is made with the third finger, at the sixth fret, on the fifth string.

CHORDS IN A.

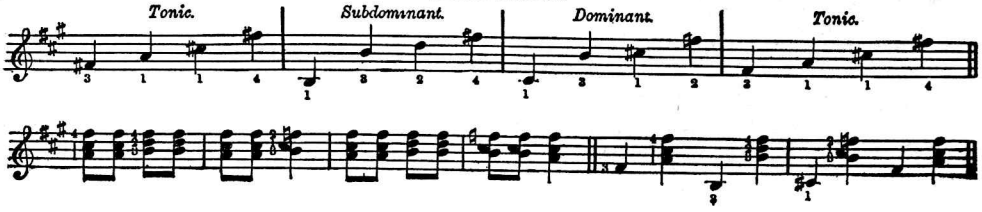


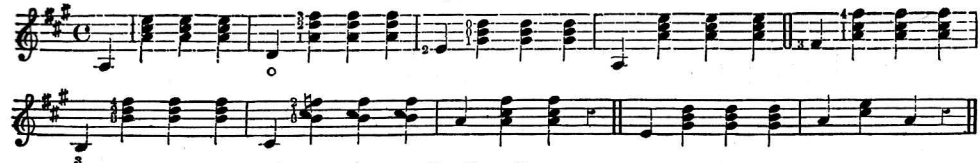
EXERCISES ON THE NOTES IN THE DIAGRAMS.

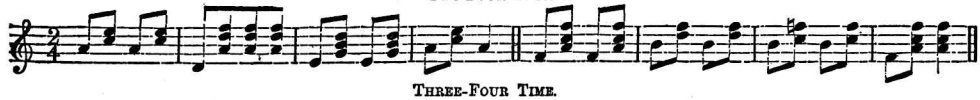
SECOND POSITION.

KEY OF F♯ MINOR, RELATIVE TO A.

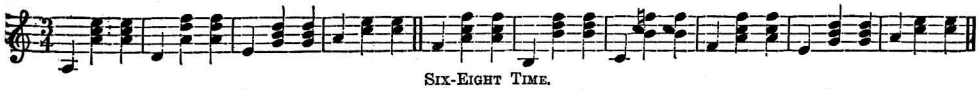


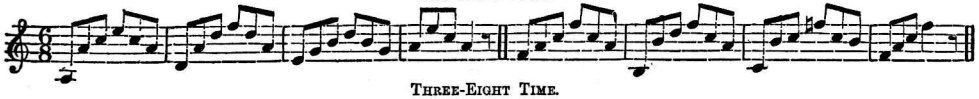
EXERCISES ON THE NOTES IN THE DIAGRAMS.

SECOND POSITION.

VARIOUS STYLES OF ACCOMPANIMENT IN A AND F♯ MINOR.

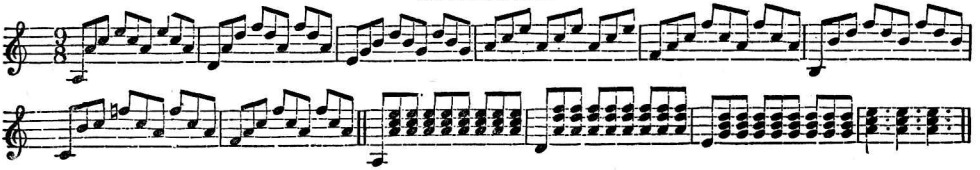
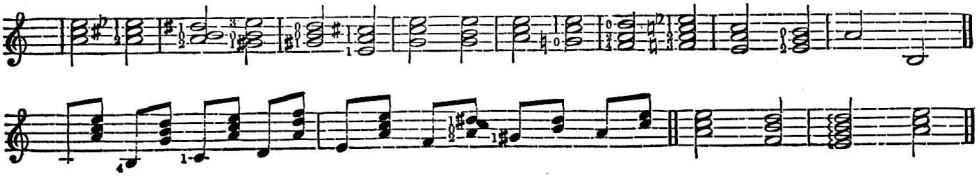
COMMON TIME.

TWO-FOUR TIME.



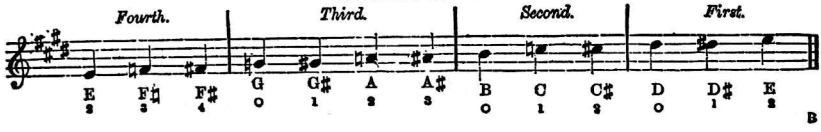
THREE-FOUR TIME.

SIX-EIGHT TIME.



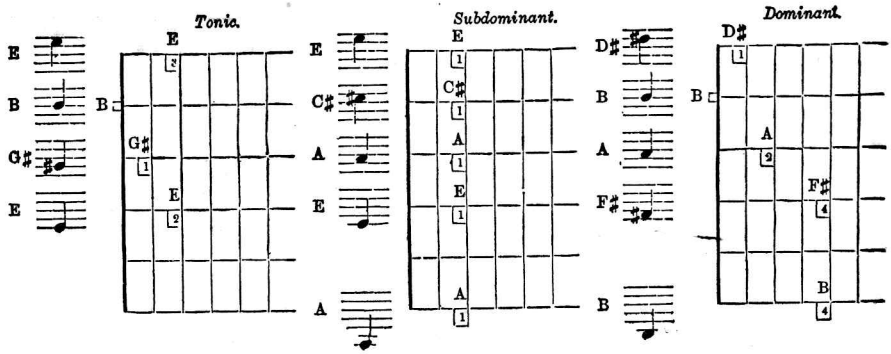
THREE-EIGHT TIME.

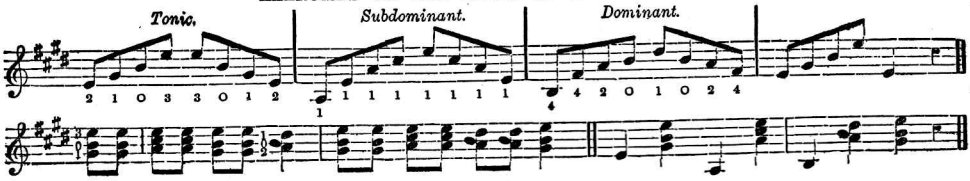
NINE-EIGHT TIME.

OTHER CHORDS AND MODULATIONS.

KEY OF E (C, D, F, AND G MADE SHARP).

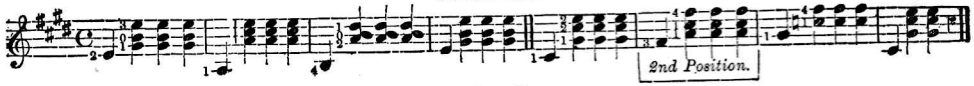
SCALE.

CHROMATIC SCALE.

B

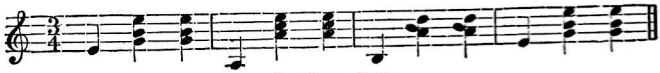
CHORDS IN E.

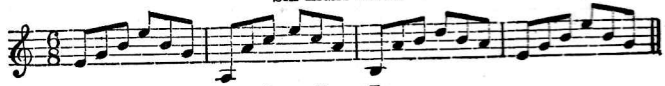


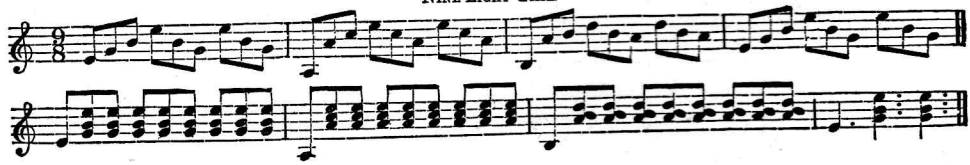
EXERCISES ON THE NOTES IN THE DIAGRAMS

VARIOUS STYLES OF ACCOMPANIMENT IN E MAJOR AND C♯ MINOR.

Common Time.

Two-Four Time.

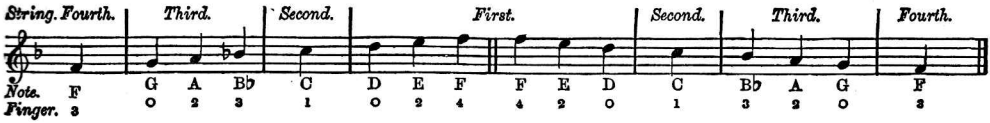
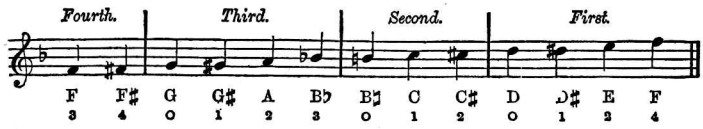
Three-Four Time.

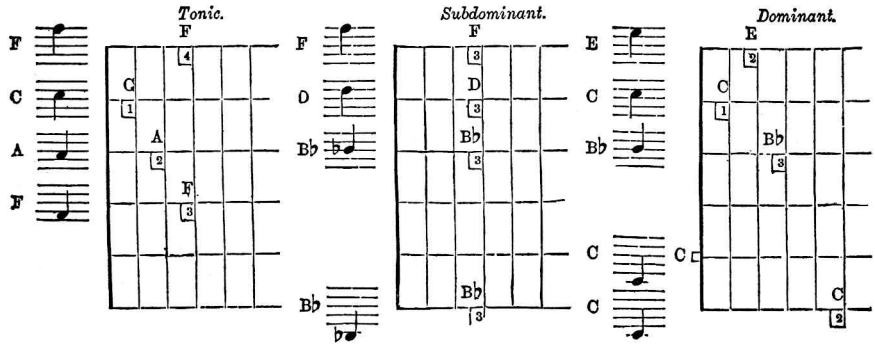


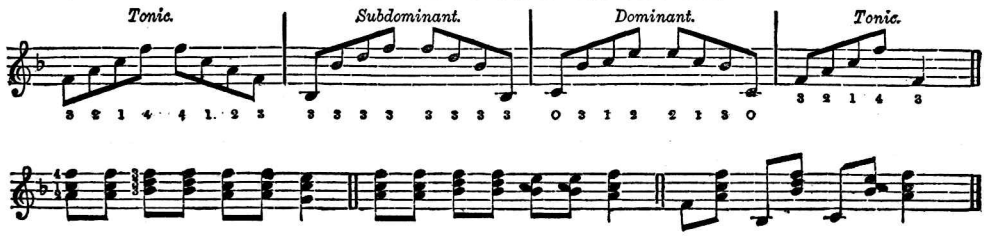
Six-Eight Time.

Three-Eight Time.

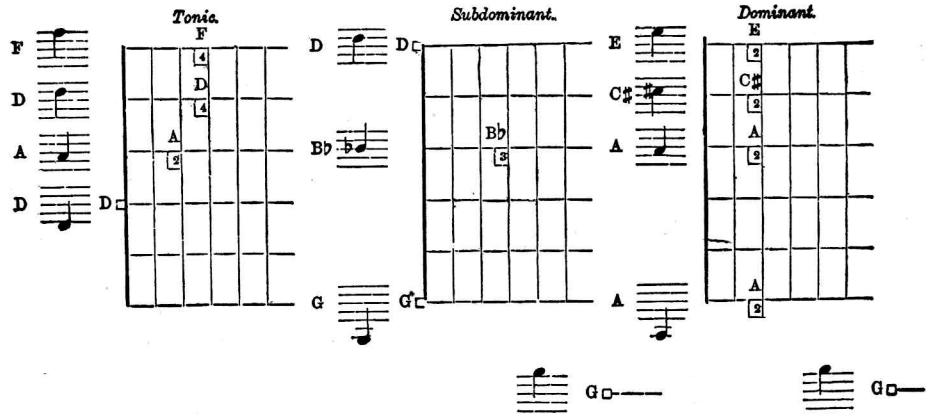
Nine-Eight Time.

OTHER CHORDS AND MODULATIONS.

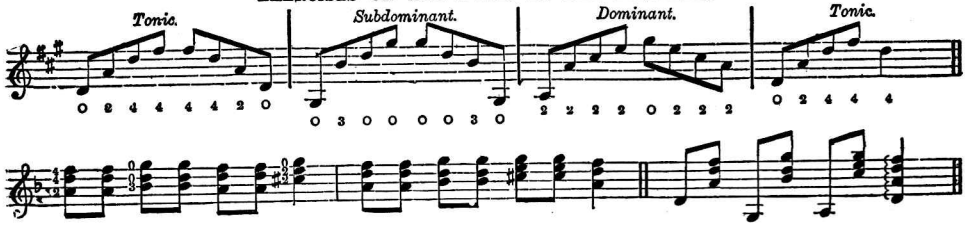
KEY OF F (IN THIS KEY THE B IS MADE FLAT).

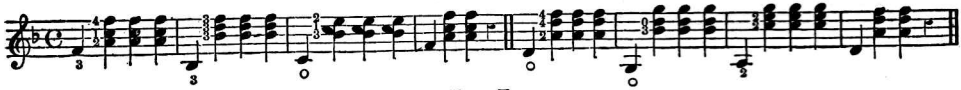
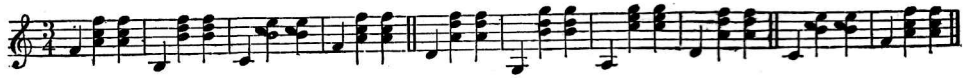
SCALE.

CHROMATIC SCALE.

CHORDS IN F.

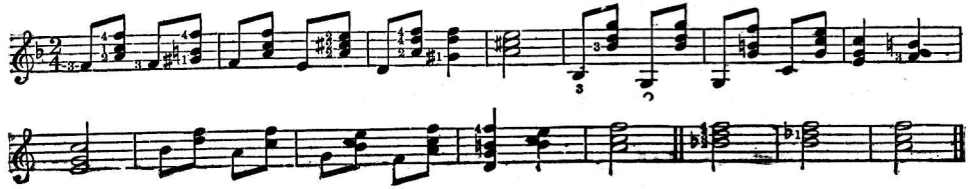


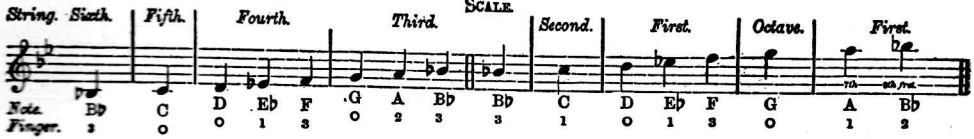
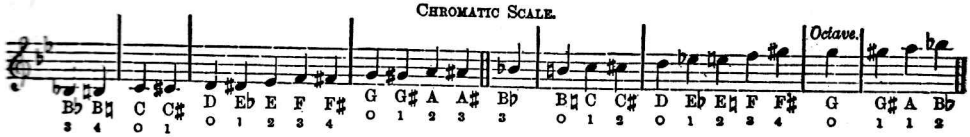
EXERCISES ON THE NOTES IN THE DIAGRAMS.

KEY OF D MINOR, RELATIVE TO F.

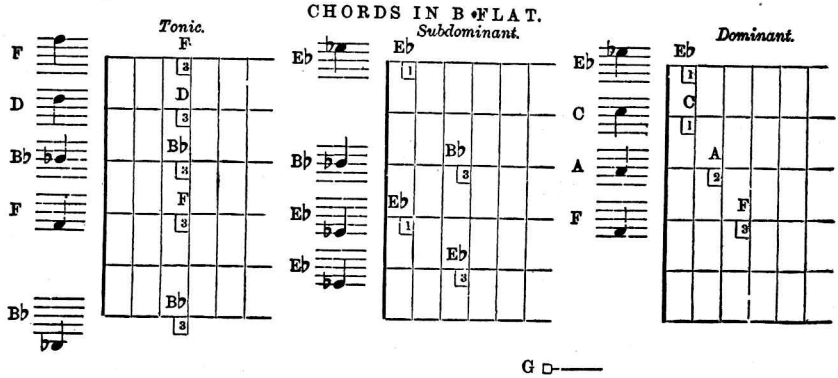


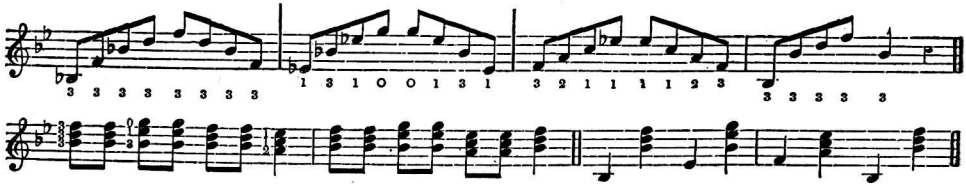
EXERCISES ON THE NOTES IN THE DIAGRAMS.

VARIOUS STYLES OF ACCOMPANIMENT IN F AND D MINOR.

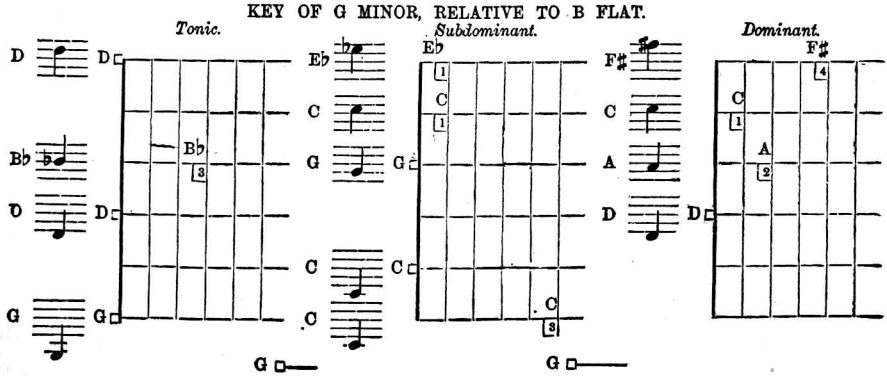
COMMON TIME.

THREE-FOUR TIME.

SIX-EIGHT TIME.

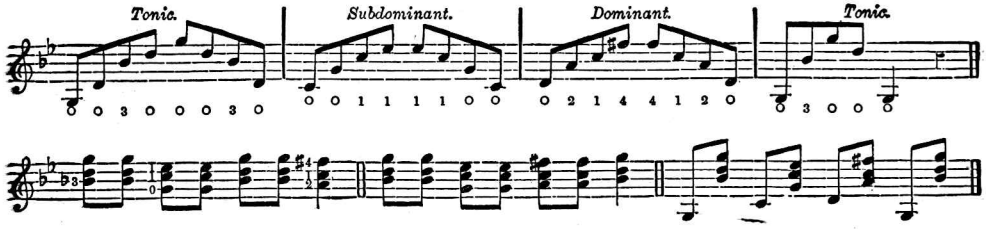
OTHER CHORDS AND MODULATIONS.

KEY OF B FLAT (B AND E MADE FLAT).

SCALE.

CHROMATIC SCALE.

CHORDS IN B FLAT.

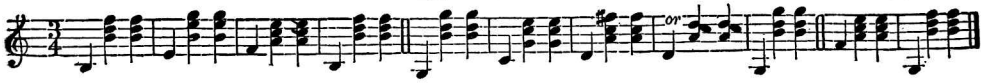


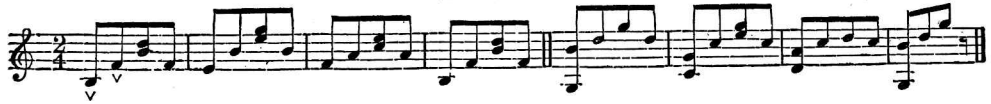
EXERCISES ON THE NOTES IN THE DIAGRAMS.

KEY OF G MINOR, RELATIVE TO B FLAT.



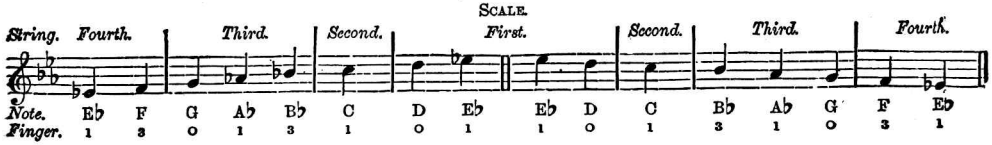
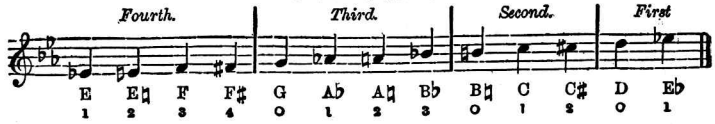
EXERCISES ON THE NOTES IN THE DIAGRAMS.

VARIOUS STYLES OF ACCOMPANIMENT IN B FLAT AND G MINOR.

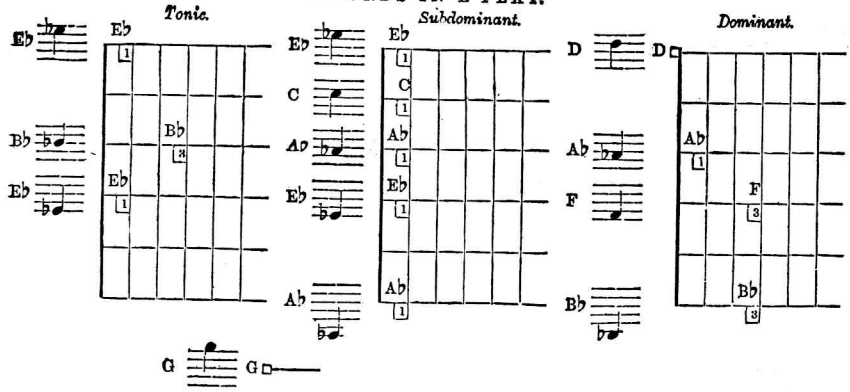
COMMON TIME.

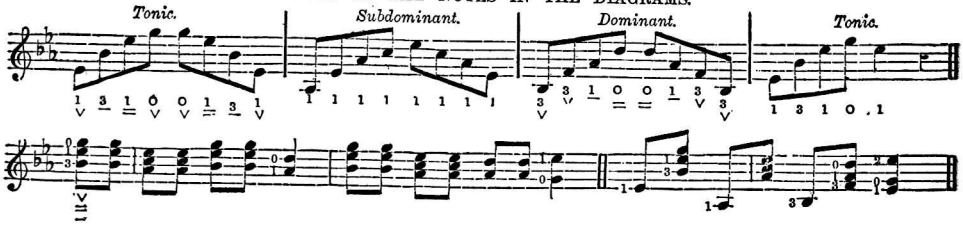
THREE-FOUR TIME.

SIX-EIGHT TIME.

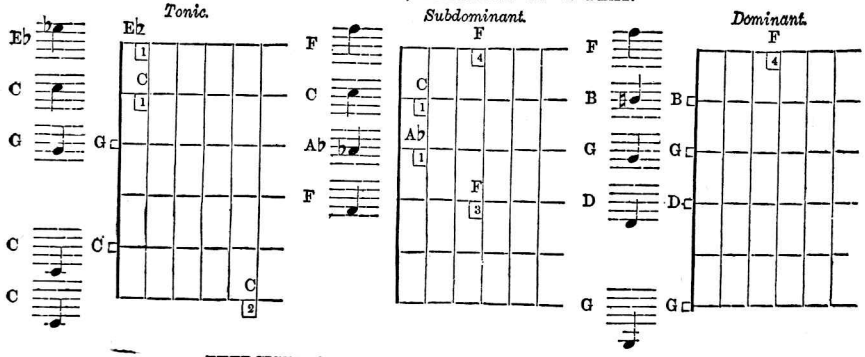
TWO-FOUR TIME.

OTHER CHORDS AND MODULATIONS.

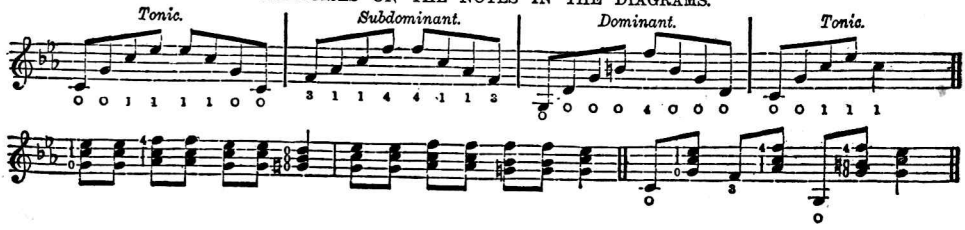
KEY OF E FLAT (A, B, AND E MADE FLAT).

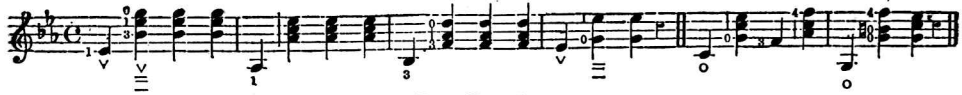
SCALE.

CHROMATIC SCALE.

CHORDS IN E FLAT.

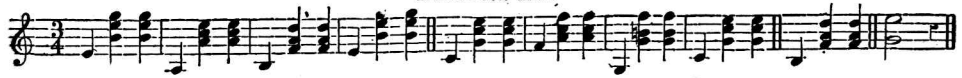


EXERCISES ON THE NOTES IN THE DIAGRAMS.

KEY OF C MINOR, RELATIVE TO E FLAT.



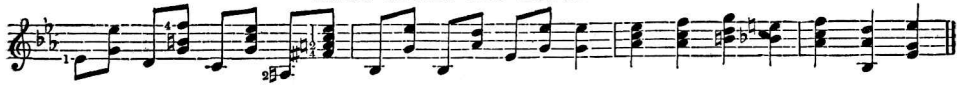
EXERCISES ON THE NOTES IN THE DIAGRAMS.

VARIOUS STYLES OF ACCOMPANIMENT IN E FLAT AND C MINOR.

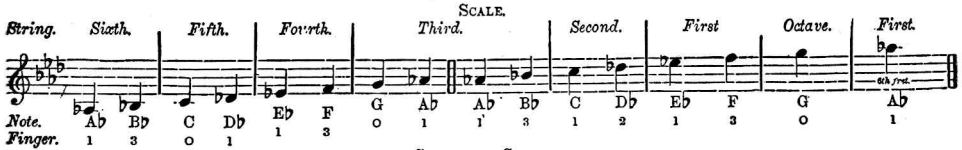
COMMON TIME.

THREE-FOUR TIME.

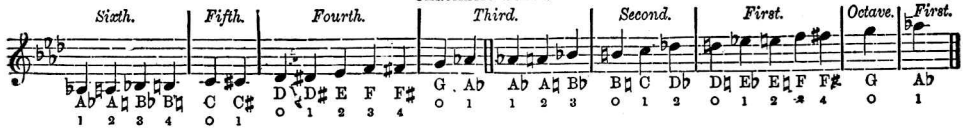


SIX-EIGHT TIME.

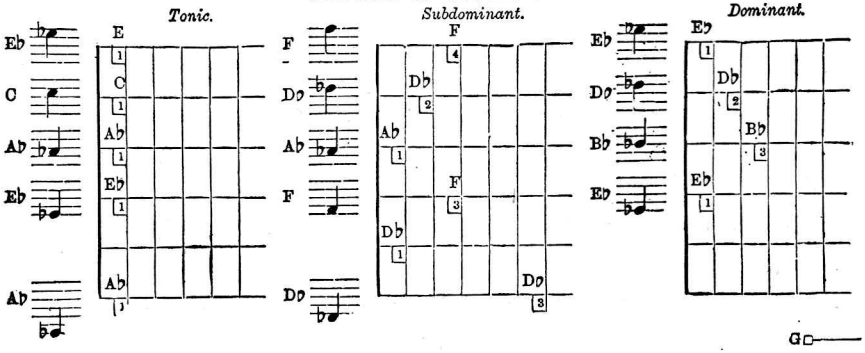
TWO-FOUR TIME.

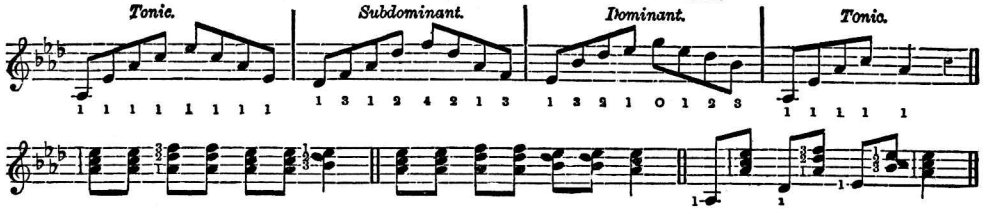
OTHER CHORDS AND MODULATIONS.

KEY OF A FLAT (A, B, D, AND E MADE FLAT).

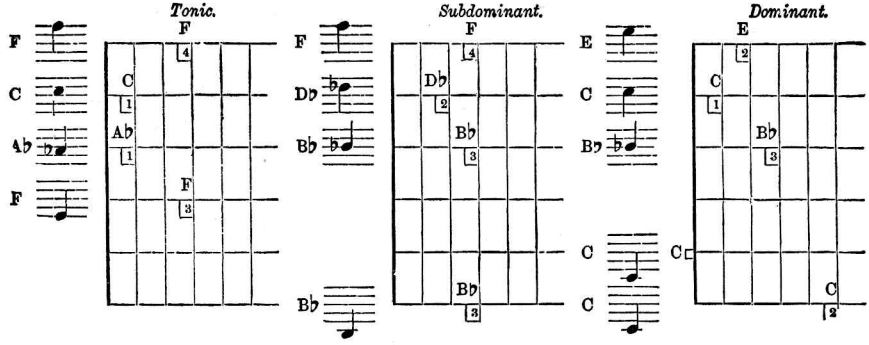
SCALE.

String. Sixth. Fifth. Fourth. Third. Second. First Octave. First.
Note. Ab Bb C Db Eb F G Ab Ab Bb C Db Eb F G Ab
Finger. 1 3 0 1 1 3 0 1 1 3 1 2 1 3 0 1

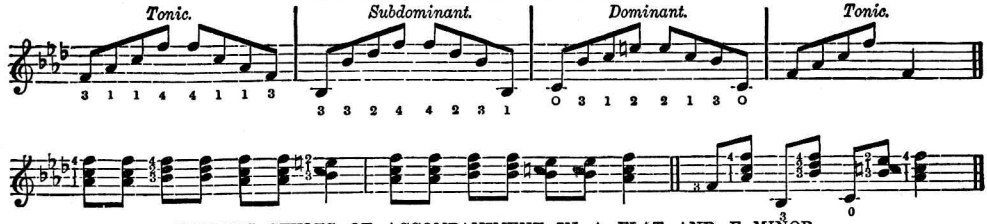
CHROMATIC SCALE.

Sixth. Fifth. Fourth. Third. Second. First. Octave. First.
Ab A♮ Bb B♮ C C♯ D D♯ E F F♯ G Ab Ab A♮ Bb B♮ C Db D♮ Eb E♮ F F♯ G Ab
1 2 3 4 0 1 0 1 2 3 4 0 1 2 3 1 2 3 0 1 2 0 1 2 3 4 0 1

CHORDS IN A FLAT.

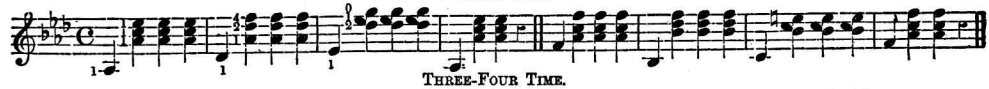


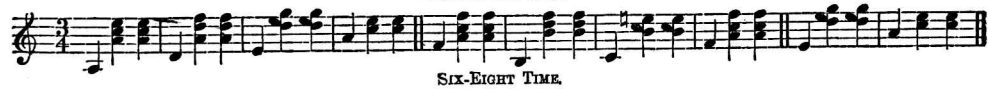
EXERCISES ON THE NOTES IN THE DIAGRAMS.

KEY OF F MINOR, RELATIVE TO A FLAT.

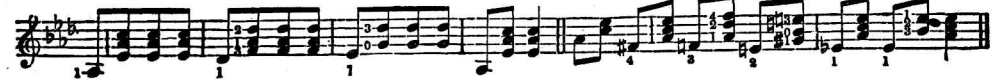


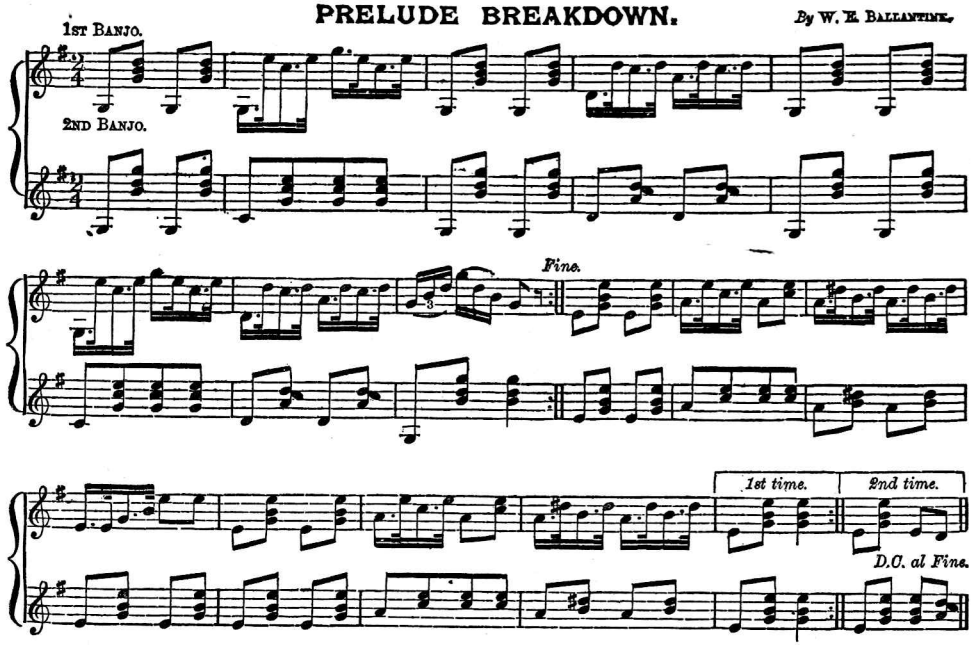
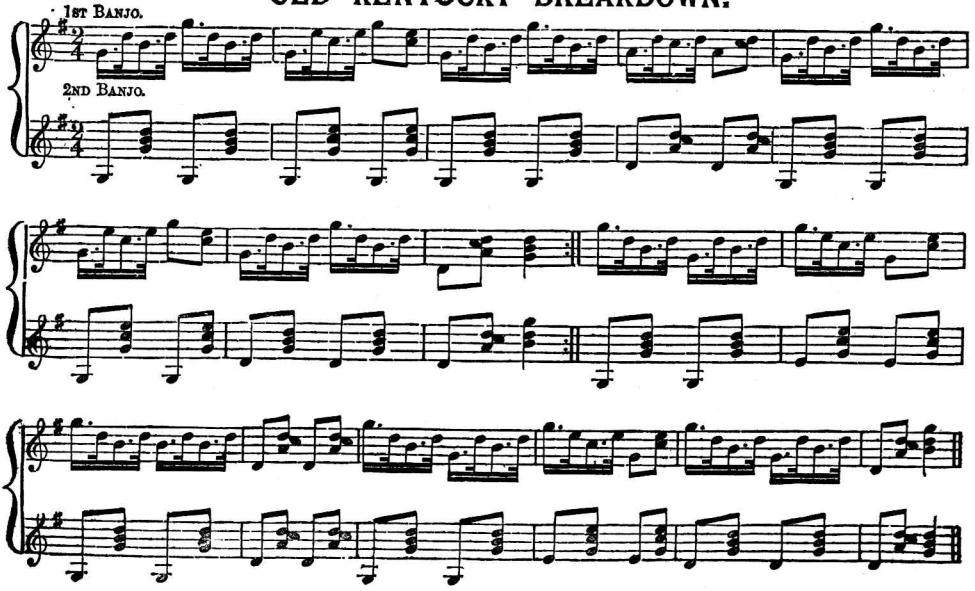
EXERCISES ON THE NOTES IN THE DIAGRAMS.

VARIOUS STYLES OF ACCOMPANIMENT IN A FLAT AND F MINOR.

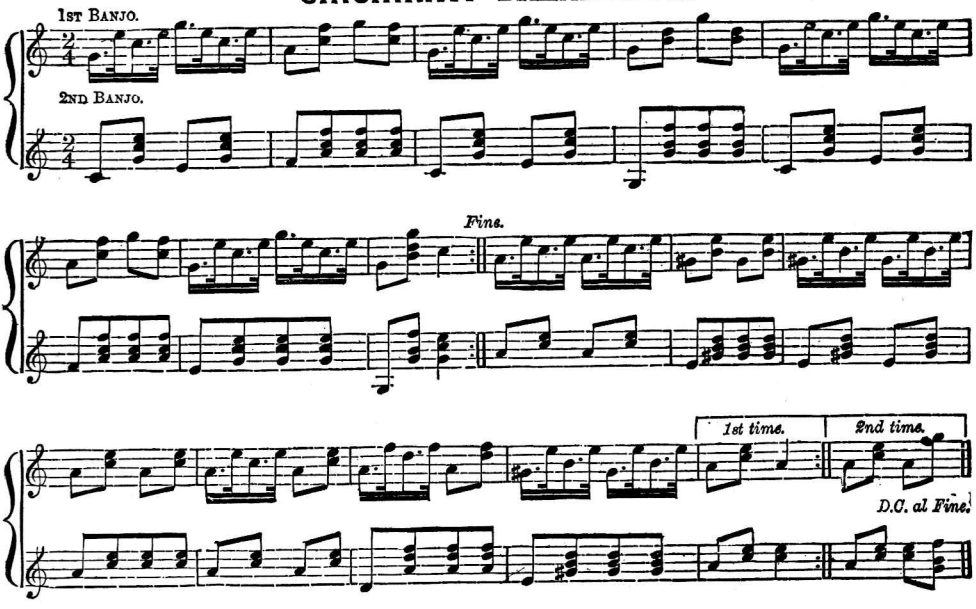
Common Time.

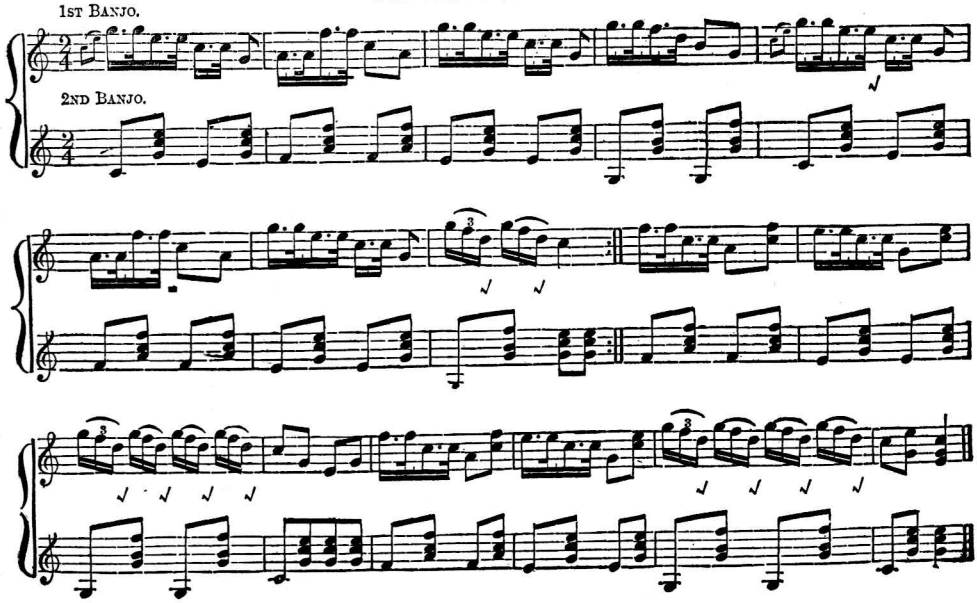


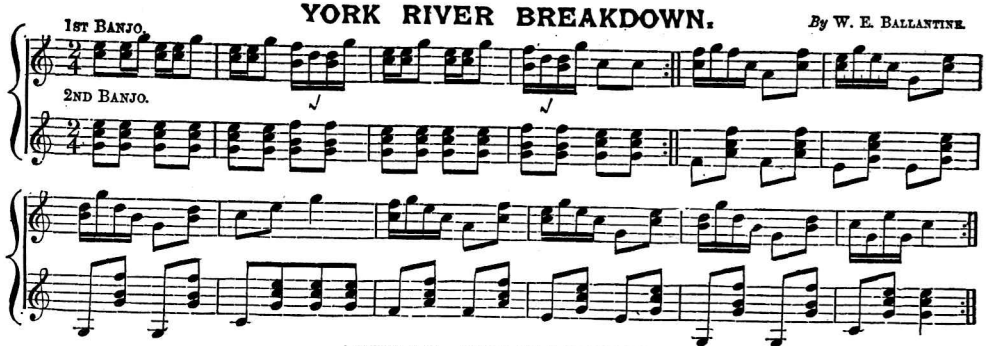
Three-Four Time.

Six-Eight Time.

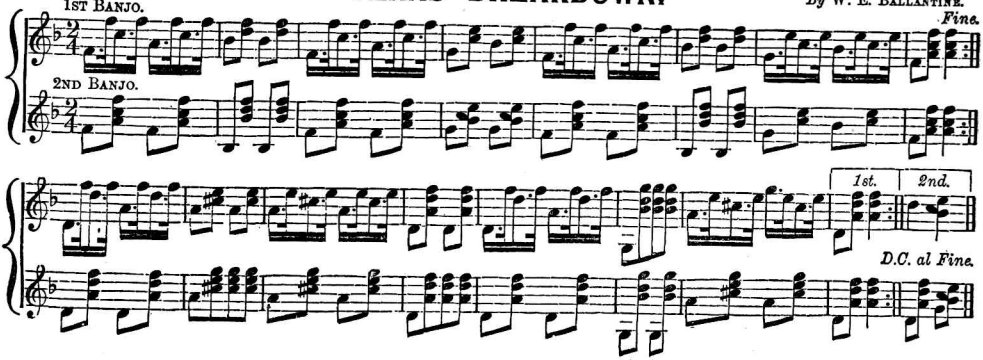
OTHER CHORDS AND MODULATIONS.

PRELUDE BREAKDOWN.

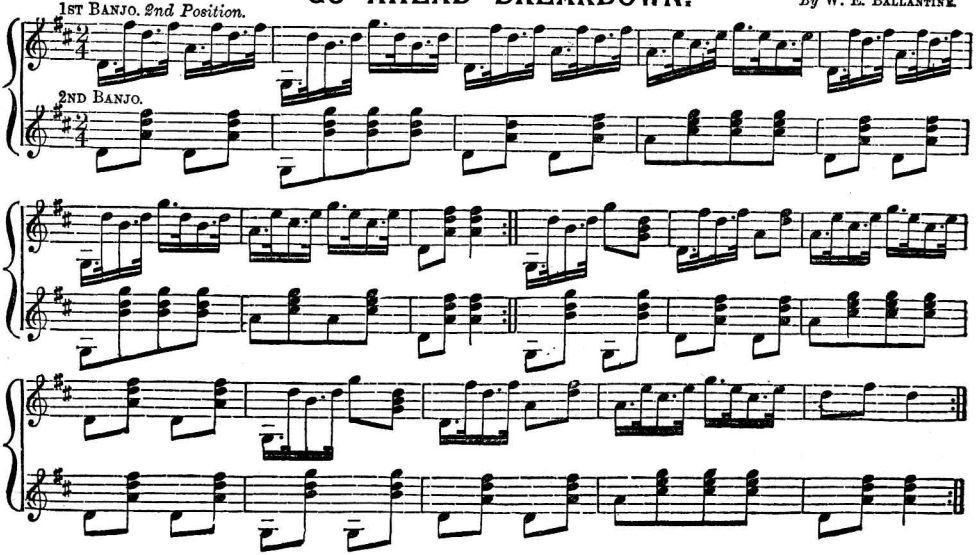
By W. E. Ballantine.

OLD KENTUCKY BREAKDOWN.

CINCINNATI BREAKDOWN.

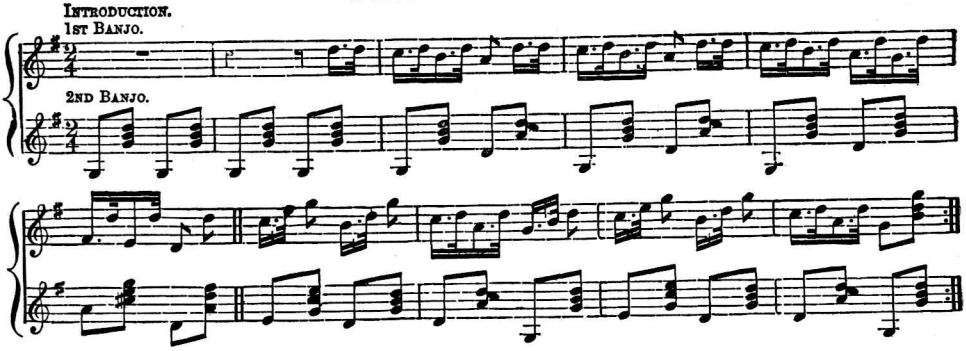
By W. E. Ballantine.

TENNESSEE JIG.

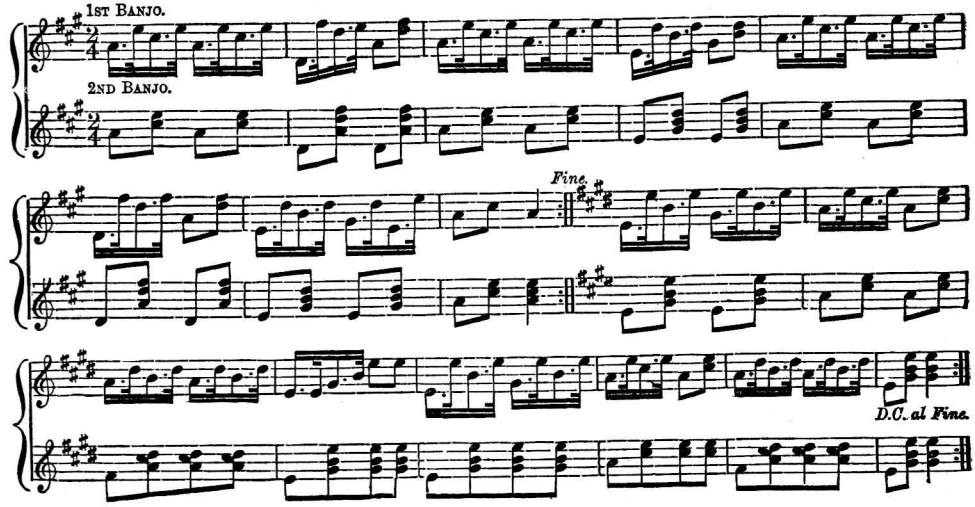
By W. E. Ballantine.

YORK RIVER BREAKDOWN.

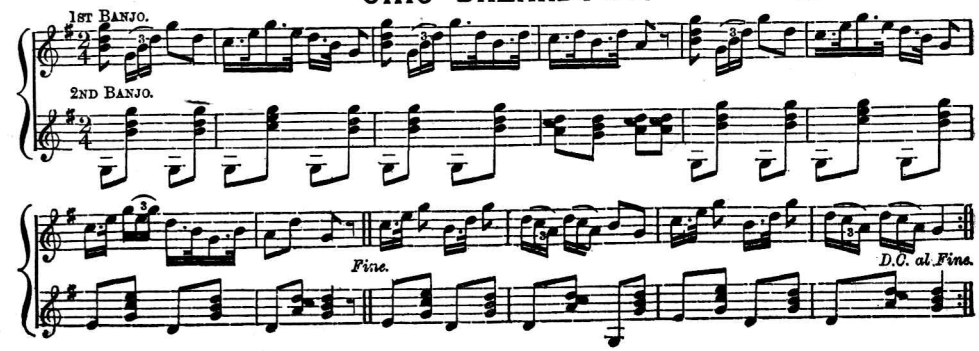
By W. E. Ballantine.

TEXAS BREAKDOWN.

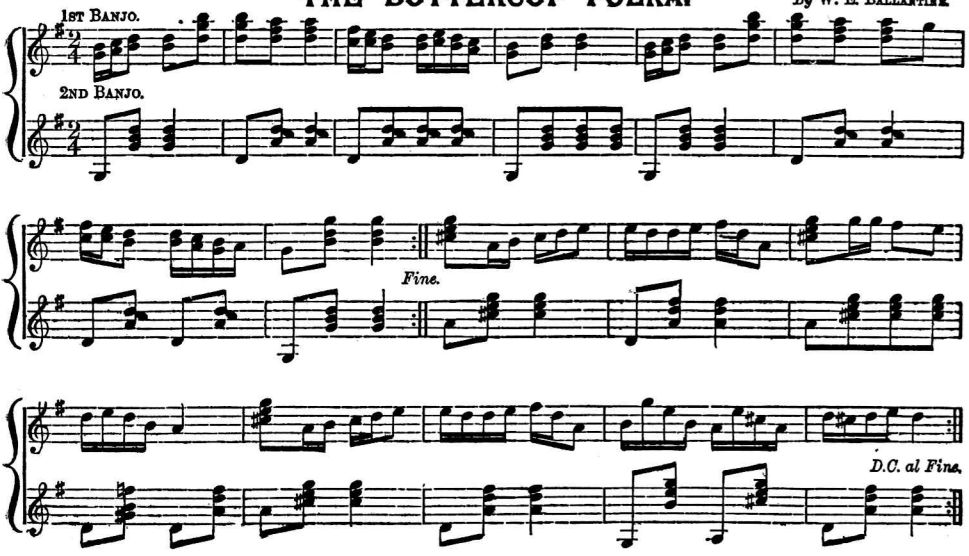
By W. E. Ballantine.

GO AHEAD BREAKDOWN.

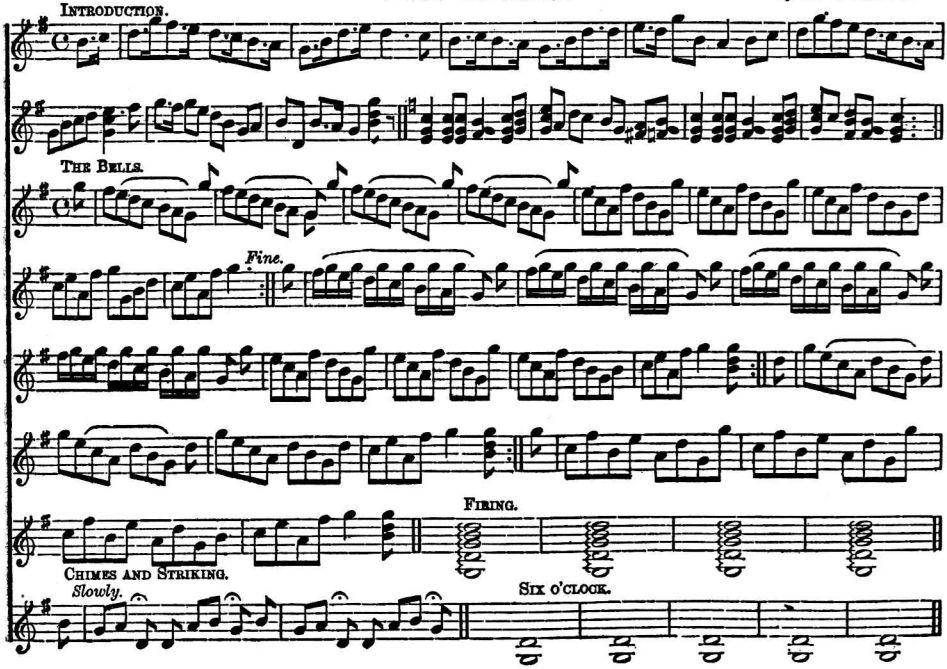
By W. E. Ballantine.

PINE WOODS JIG.

By W. E. Ballantine.

GINGER BLUE BREAKDOWN.

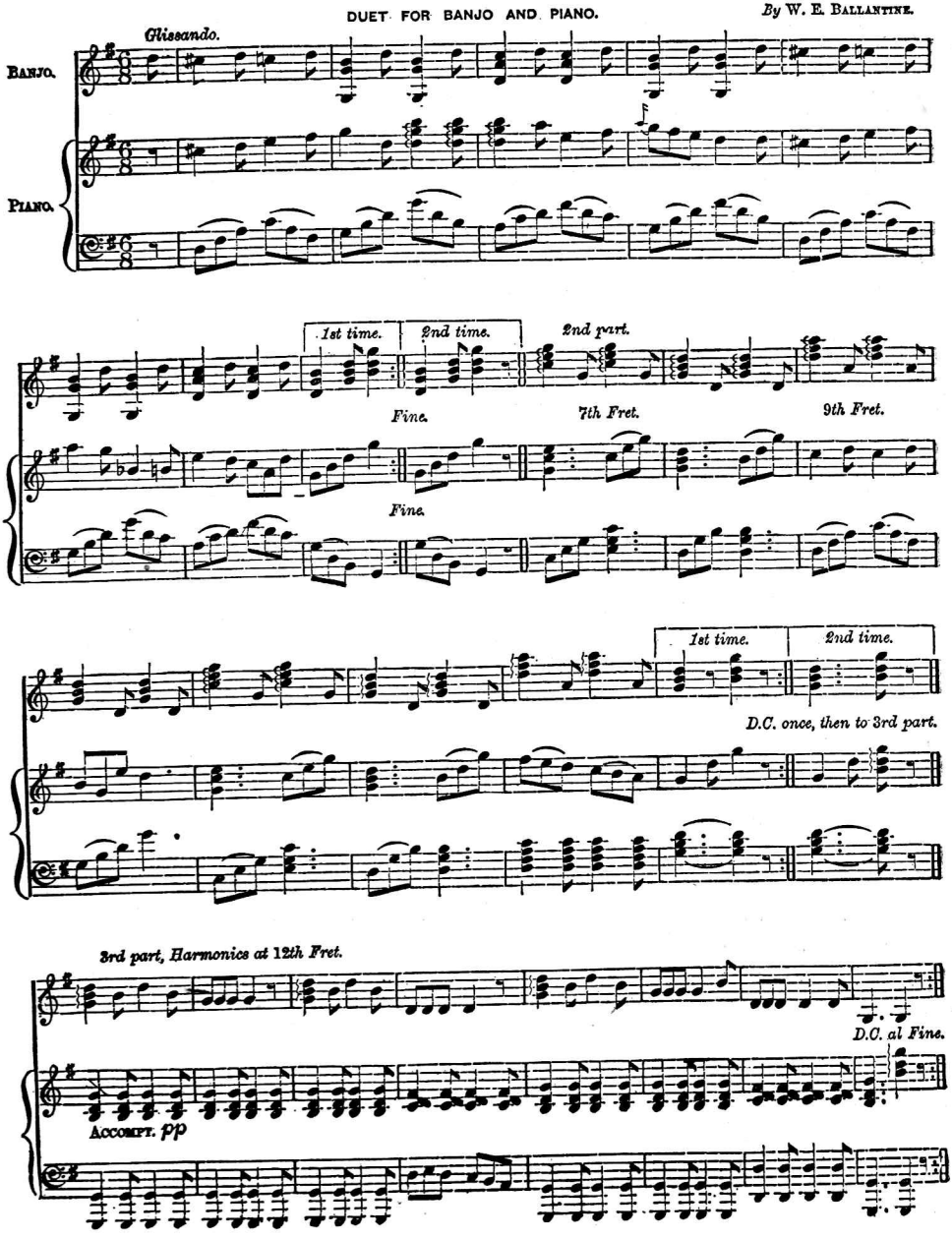
By W. E. Ballantine.

OHIO BREAKDOWN.

By W. E. Ballantine.

THE BUTTERCUP POLKA.

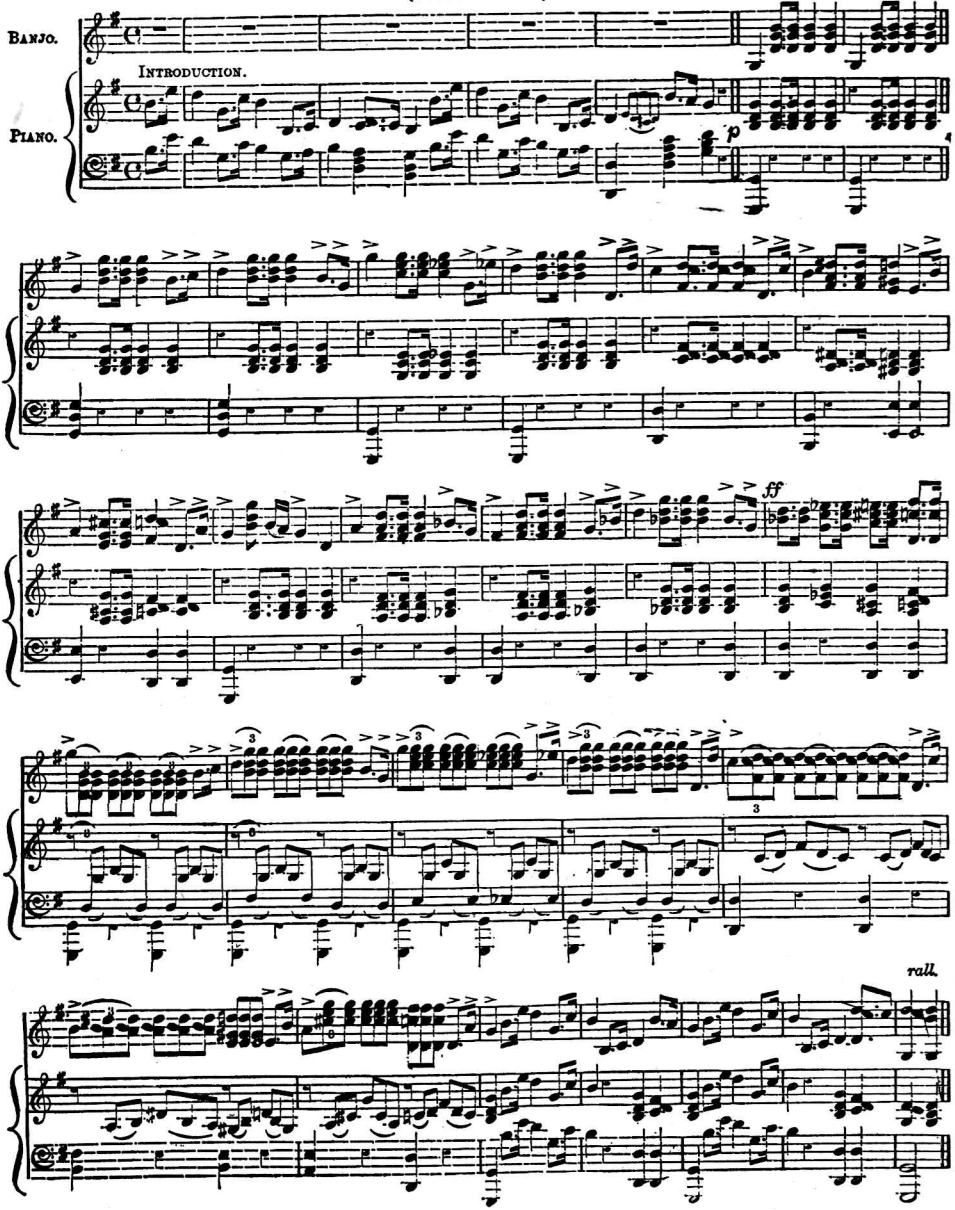
By W. E. Ballantine.

THE BELLS.

By W. E. Ballantine

SPANISH FANDANGO.

DUET FOR BANJO AND PIANO.

By W. E. Ballantine.

SELECTION FROM ROSSINI'S "STABAT MATER."

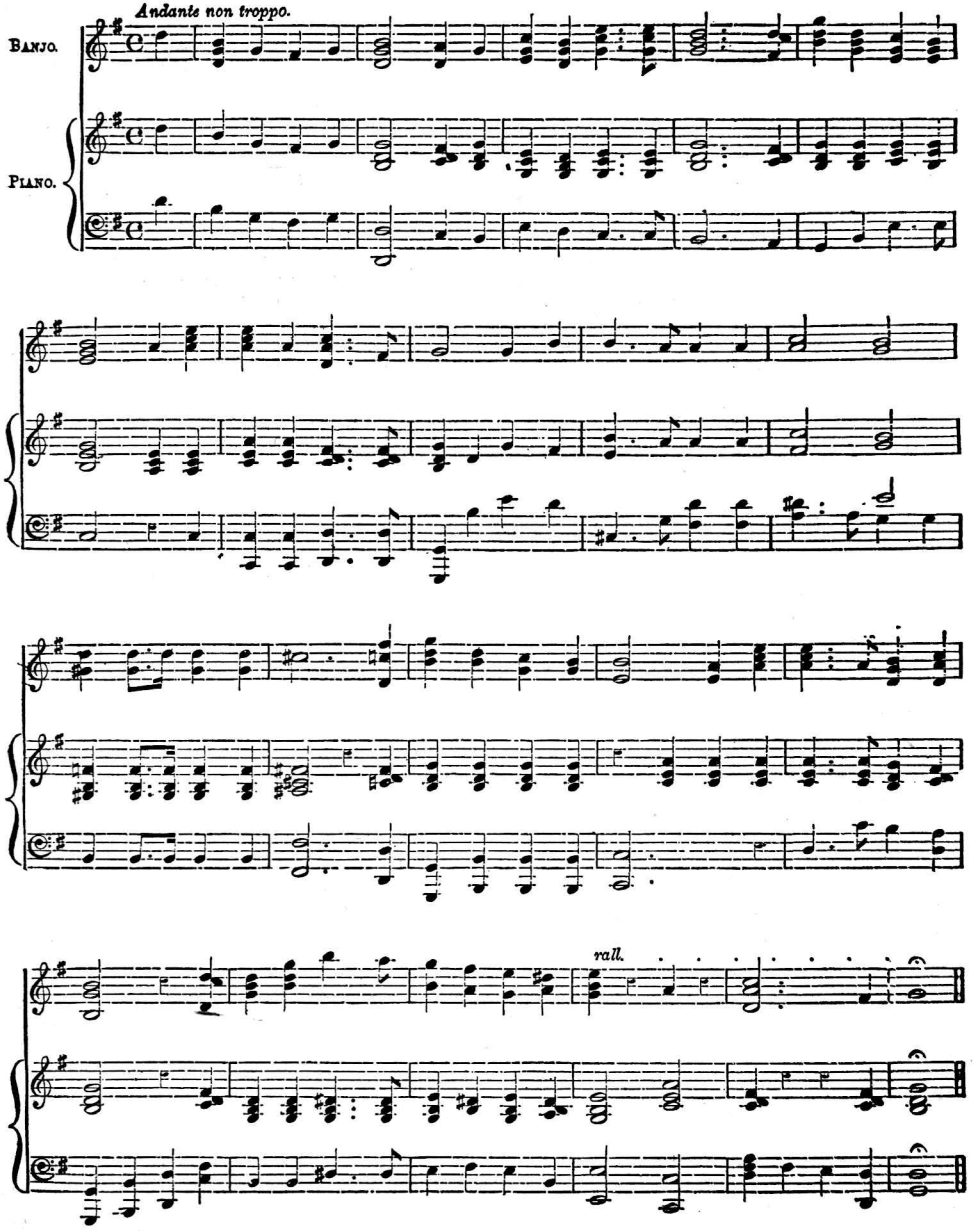
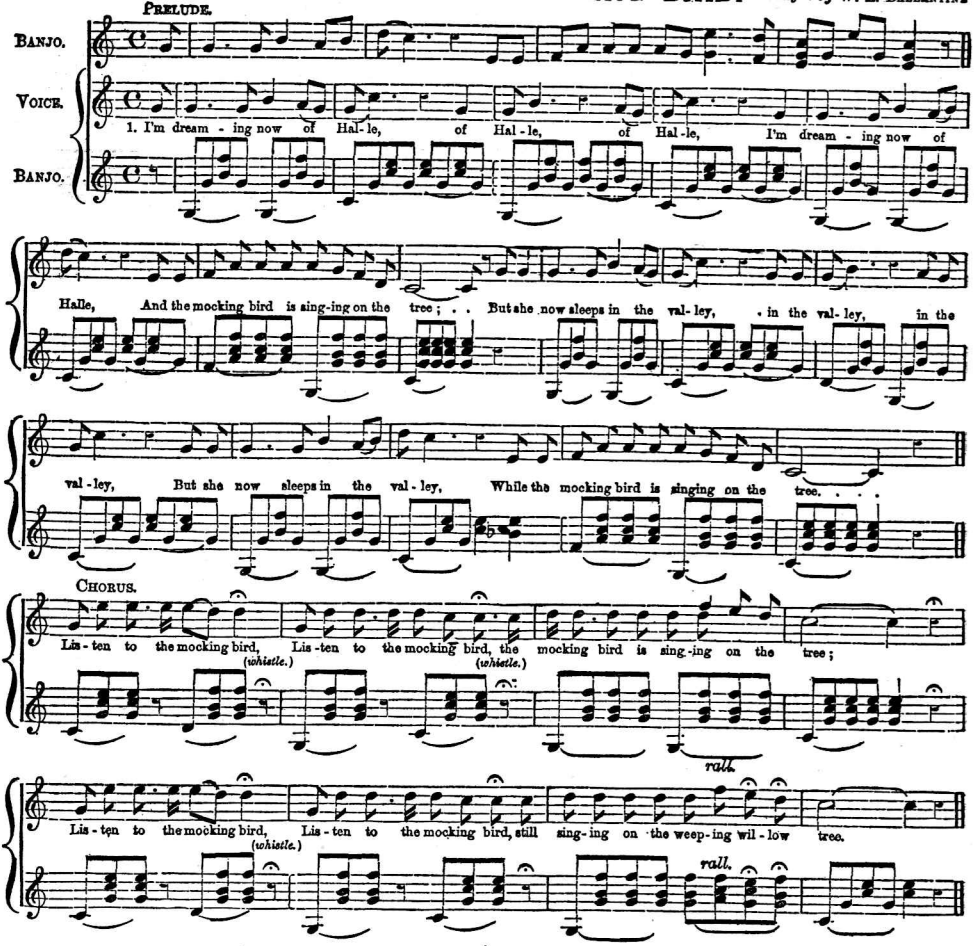
(QUJUS ANIMAM.)

Arranged by W. E. BALLANTINE.

ADIEU TO THE FOREST.

(DUET FOR BANJO AND PIANO.)

Mendelssohn.

Arranged by W. E. Ballantine.

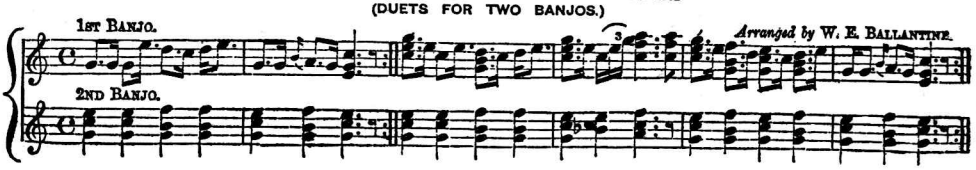
Andante non troppo.

LISTEN TO THE MOCKING BIRD. *Arranged by* W. E. BALLANTINE

PRELUDE.
BANJO.
VOICE.
BANJO.
1. I'm dream - ing now of Hal - le, of Hal - le, of Hal - le, I'm dream - ing now of
Halle, And the mocking bird is sing-ing on the tree; . . But she now sleeps in the val - ley, . in the val - ley, in the
val - ley, But she now sleeps in the val - ley, While the mocking bird is singing on the tree. . .
CHORUS.
Lis - ten to the mocking bird, Lis - ten to the mocking bird, the mocking bird is sing - ing on the tree;
(whistle.)
(whistle.)
rall.
Lis - ten to the mocking bird, Lis - ten to the mocking bird, still sing - ing on the weep - ing wil - low tree.
(whistle.)
rall.

2.

'Twas in the mild September, September, September,
'Twas in the mild September, when the mocking bird was singing on the tree,
Ah! well do I remember, remember, remember,
Ah! well do I remember, when the mocking bird was singing on the tree.
Listen, &c.

3.

Sad thoughts are o'er me stealing, o'er me stealing, o'er me stealing,
Sad thoughts are o'er me stealing, while the mocking bird is singing on the tree
As by her grave I'm kneeling, I'm kneeling, I'm kneeling,
As by her grave I'm kneeling, and the mocking bird is singing on the tree.
Listen, &c.

COMIN' THRO' THE RYE.

(DUETS FOR TWO BANJOS.)